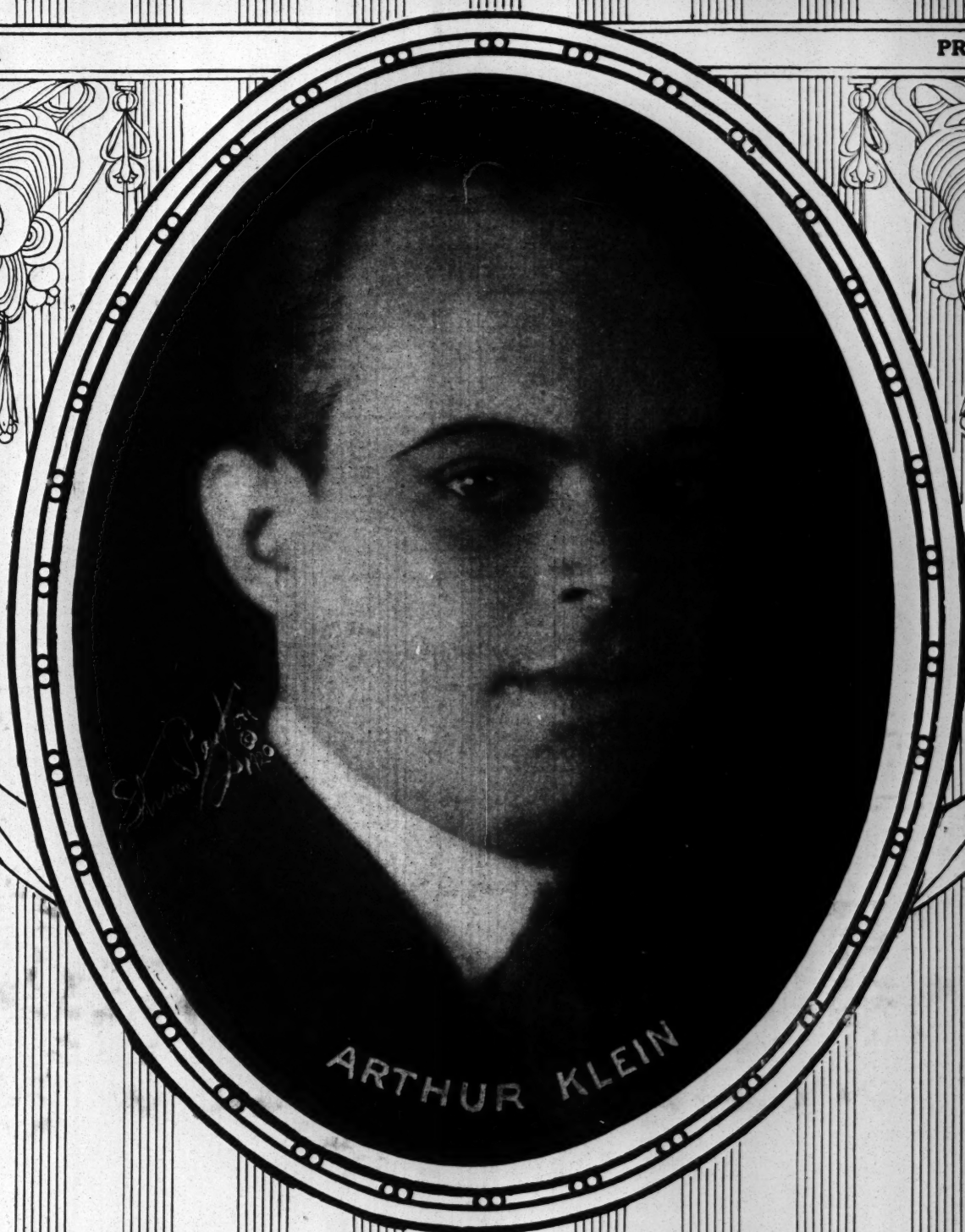


The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

DECEMBER 7, 1921

PRICE FIFTEEN CENTS



THE NATIONAL THEATRICAL WEEKLY

PLAY THAT SONG OF INDIA AGAIN

Lyrics by
Leo. Wood & Irving Berlin
Music Adapted from
Rimsky-Korsakoff
by
Paul Whiteman
Play That Song of India Again

The most sensational melody ever written.
Be the first to sing it!

Motto
al. urge hunt-ing me, — just a mel-o-dy —
Dance
Sweet — a mel-o-dy — How-ly-ly

al. urge hunt-ing me, — just a mel-o-dy —
day — where there is al-ways hunt-ing me, a-wake a-
sleep-ing, — it comes a- sleep-ing. — And oh, I
love it so, I say where-e'er I go.

Chorus
Oh, it's play that song of In-di-a —
There's some-thing so ap-pal-ing in each strain —
That seems to ear - ry

me far o-ver the sea. — And I just seem to
stray down near the bay at Mon-de-ly; No mel-o-dy I
ev-er heard be-fore
Can thrill me like that mys-ter-i-ous
gore. — I beg you, Mrs. — Or music man, — just try to
please me if you can, And play that song of In-di-a once
more. Oh, more —

TRIO
There — where Buddha dwells — And tem-ple
bells soft-ly ring — There — when Lo-tus
blooms — And rare per-fumes seem to sing —
— en-shat-ed with a mil-lion lights — That glim-mer in the mys-ter-i-ous
heights — Of Heaven, while each sweetest flight — Love — Oh,

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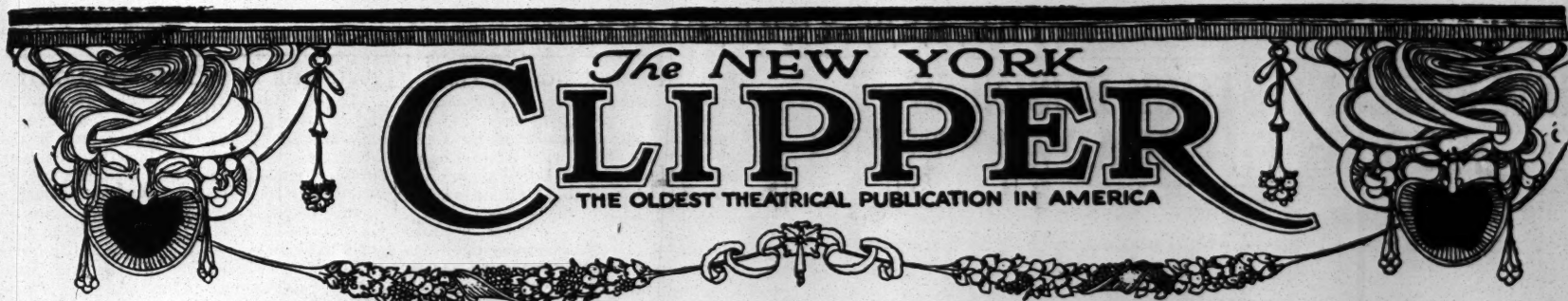
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Stage Hit



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EQUITIES CAN WORK FOR COHAN ABROAD, BUT HE WANTS NONE

New Ruling Holds That Members Are at Liberty to Work for Any Independent Manager Producing in Foreign Countries—Cohan Engaging English Cast

Equity actors are at liberty to accept employment with George M. Cohan for foreign productions, it was stated by Frank Gillmore, executive secretary of the Actors' Equity Association on Monday.

This announcement put at rest the rumor, never official, that Equity would not allow its members to work for Cohan in England or any other country. The statement made by Mr. Gillmore reads as follows:

"Members are at perfect liberty to accept employment with George M. Cohan or any other independent manager who is producing abroad. Neither the Equity Shop policy nor Equity contracts need be insisted upon outside of our jurisdiction."

George M. Cohan was interviewed on Monday by a **CLIPPER** representative and informed him of this Equity announcement. Mr. Cohan stated, however, that he would not change his plans to use only English actors in the productions he is making in London in conjunction with Charles Cochran, the English producer.

"I have already called Mr. Cochran to go ahead and engage English actors for 'The Tavern,' which is the first production we will make in England," declared the famous actor-manager. "This information is a strange reversal of the customary Equity methods, but I will take no American actors overseas, excepting those under contract to me in 'The O'Brien Girl.'"

"Although I am firm on this stand, I am a 1,000 per cent. American," Cohan announced vigorously, "and there is no truth in the report of my intentions to become an English citizen. The United States is my home and will always be my home."

The only reservations the Actors' Equity Association makes in their allowing Equity actors to work for Cohan in England is that they be signed on contracts of the English Actors' Association. This contract, however, calls for no such rigorous terms, insofar as closed shop conditions are concerned, as the Equity Shop contracts do.

Hundreds of actors have besieged Cohan, Eddie Dunn, Jake Rosenthal, manager of "The O'Brien Girl," and John Meehan, formerly stage director for Cohan, in an effort to obtain employment with Cohan since he returned to New York from his trip to England.

There is small doubt that Cohan would begin producing here on an extensive scale within twenty-four hours' notice if Equity would exempt him from the Equity Shop rulings. This assertion was made by one of the men closest to Cohan.

Although Cohan asserted on Monday that he would not engage any American actors for his English shows, if the new Equity ruling allowing members to work for him in foreign productions had been made public a week or two previously, Cohan might have decided to hire many American actors.

Before he withdrew from the producing field in this country, Cohan had laid plans to send out at least seventeen companies this season, seven of which were to be in new plays. He planned to send on tour four companies of "Mary," three of "The O'Brien Girl," two of "The Meanest Man in the World," one of "The Tavern," and to open seven new plays including "The Bronx Express." Had he been able to carry out these plans, Cohan would have given employment to over 550 actors, besides several hundred stage hands, musicians and other employees.

Cohan's first London production will be "The Tavern," in which he appeared last season. When he left this country he had no idea of presenting the piece on the other side, but the play, although never presented in England, had attracted much attention, and many requests for its production were made. Cohan's London theatre has not as yet been decided upon, neither has the name of the second production, but once Cohan commences operation on the other side, the number of shows he will put out will doubtless rival the number of his productions made each season in this country.

ONE VAUDE. HOUSE IN DALLAS

DALLAS, Texas, Dec. 5.—This city of 65,000 population will start the New Year with only one theatre running vaudeville. This follows the announcement of the Loew organization that beginning the first of the year they will discontinue booking vaudeville in the Jefferson Theatre and will run moving pictures exclusively.

Some time ago The Hippodrome, booked by Pantages, discontinued its vaudeville policy, substituting pictures and tabloids, leaving the city with only two vaudeville houses, the Majestic, an Interstate-Orpheum house, and the Jefferson.

"EAST IS WEST" TO CLOSE

The Eastern Company of "East Is West" will close in Grand Rapids, Mich., on December 10th.

ORGANISTS CAN'T PLAY ALONE

SAN FRANCISCO, Dec. 2.—The Musicians' Union here have issued an edict whereby they refused to allow members of the local to play the organ at the various exhibitions and shows which are held at the Auditorium, unless at least thirty other musicians are employed for the attraction.

This quota was fixed by the union regardless of what the importance of the attraction might be, and should their demands not be met they will place men in front of the house to picket.

"TEN NIGHTS" IN PICTURES

"Ten Nights in a Barroom," a feature film with John Lowell, in the leading role, is being shown in the eastern towns and cities. The film, founded on the old melodrama, is attracting big audiences.

SUIT FOLLOWS "EVE" FLOP

STAMFORD, Conn., Dec. 5.—Judgment for \$276, against the Reverend Joseph Kovalchik, for costumes for the chorus in his play, "The Temptations of Eve," which he wrote and produced here recently, was granted last week in the Common Pleas Court to Nat Lewis, the costumer, of New York.

Father Kovalchik's play, which was to show up regular producers, such as Ziegfeld and Dillingham, flopped miserably after it was produced here by the Reverend himself. Nat Lewis was given a check for \$250 for the chorus girls' costumes, but was unable to collect the money because of insufficient funds in the clergyman's bank account.

With only \$250, expended for chorus girls' costumes, the failure of "The Temptations of Eve" to draw enough people to make the show a success was marveled at by the attaches in the Common Pleas Court. As the play was produced during the cold weather of the early part of the year some of the court officials ventured the guess that the show died of exposure.

NEW CIRCUS GOING OUT

Henry Gentry, formerly directing manager of the Gentry Bros. tented shows, and lately manager of the Sells-Floto Circus, who retired this year with the taking of the Sells-Floto Circus over by the Ballard-Mugivan interests, will produce his own show next year to be known as Forepaugh and Gentry Bros. Combined Shows.

A deal purchasing the name of Forepaugh was closed last week with the Ringling people and an order entered with the Hammond Car Company for twenty-eight cars to be delivered in the spring. The show will be of three rings and two stages, with an oblong "big top" with a seating capacity of eight thousand. Winter quarters have not yet been selected but several towns in southern Indiana are being considered.

GRAND OPERA AT \$1 TOP

BOSTON, Mass., Dec. 5.—"Boston's Own Opera Company," which has been playing grand opera at the Arlington Theatre at popular prices has made admission charges still more popular, and beginning tonight the theatre will have a scale of prices with a \$1 top. There will also be several hundred reserved seats at fifty cents. Wednesday matinee bargain prices will be 25, 50 and 75 cents. Offenbach's "Tales of Hoffmann" will be given this week. "Lucia Di Lammermoor" is scheduled for next Monday night's opening.

THEATRE ORCHESTRAS ON STRIKE

MEMPHIS, Tenn., Dec. 5.—The orchestras of the Palace, Strand and Majestic theatres walked out on strike last week, through the failure of the musicians' union and the theatre managements to come to an agreement over the question of the setting of a minimum number of musicians to be engaged in each theatre. The new contract offered by the musicians demands that each theatre employ a certain number of musicians, although the previous year's contract makes no mention of this. The trouble will probably be settled this week.

Bessie Tannerhill is with the Will King Company playing character comedy woman.

"MOUNTAIN MAN" NEEDS FIXING

ATLANTIC CITY, Dec. 2.—"The Mountain Man," a play in three acts by Clara Kummer, with Sidney Blackmer in the leading role, was presented at the Globe Theatre last night, and while not exactly 100 per cent perfect has the substance and makings of a good play.

The hero of the piece is a mountaineer, honest and unsuspecting, who falls in with some distant women relatives and is the object of their schemes for money.

Aaron Winterfield, played by Blackmer, is "the mountain man," who has inherited a vast estate in Virginia. Rather awkward and shy, he meets his scheming cousin, Mary, in her sister's home, and they immediately plan to separate him from his money. They secretly bring a Miss Delaney McCloud from Paris, played by Catherine Dale, with the understanding that she will wed the mountaineer for his money, although she is really in love with a painter in Paris. The "Mountain Man," unaware of the plot, succumbs by degrees to the charms of the woman who proposes to him. Three weeks later, she marries him. He intends to take his bride to his mountain home, but she requests to be permitted to visit her home in France. He soon realizes that she has married him for his money and the climax of the play is reached by the decision of the mountaineer to reject his bride and go to war. Mr. Blackmer's performance at all times left little to be desired. But at this point, Miss Owen seemed to have overlooked the possibilities of her role. She was not as convincing as she might have been.

In the last act, we find the hero returned from abroad after three years of knocking about. He has acquired considerable polish and looks well in his uniform. He has done himself proud in the war, and those who formerly thought little of him are glad to know him.

He still loves his wife and attempts to woo her, but of no avail. Some allusion to the question of his birth makes him leave for his old cabin in the mountains for there was some reflection cast upon his mother. Later in another scene another mountaineer acquaints him with some facts regarding his birth, and he is visited by his wife who has a change of heart and convinces him that she really loves him this time.

Marjorie Kummer, as Lullie, was excellent, as was Chester Morris as Carey, the distant relative. Fred Kerr gave an unusually good performance as the colored servant in the Delaney home. "The Mountain Man" has possibilities with the proper amount of fixing.

BERT WILLIAMS SHOW STARTS

CINCINNATI, O., Dec. 5.—"Under the Bamboo Tree," the new Bert Williams show opened here last night. The piece, under the title of "The Pink Slip," tried out in the east. It goes into Chicago some time this month. In the cast are Spencer Charters, Esther Howard, Zella Russell, Marian Ballou, Betty Dair, Pauline Butterworth, Harry K. Morton, Sam White, James Marlowe, Arthur Hoey, Muriel Manners and Eva Puck.

HILL SHOW GETS \$7,000

ST. LOUIS, Mo., Dec. 5.—"Bringing Up Father," one of Gus Hill's cartoon comedy productions, played to receipts of over \$7,000 on the week, at the American.

NEW ENGLAND STOCK BUSINESS GOOD WITH BROADWAY PLAYS

Churches Supporting the Theatres and Recommending the Patronage of Clean Plays—Casts Headed by Highest Calibre Due to Slump in Play Production

Stock companies through the New England States are enjoying splendid business in practically all cases, it was declared by an investigator who has just returned to New York from a three weeks' tour of the stock companies playing in New England.

The investigation tour was made by Mr. Hayward Ginn, one of the traveling secretaries of the Actors' Equity Association.

"In all but a very few cases these stock companies which I visited were doing fine business," Mr. Ginn said. "They are presenting recent Broadway plays, with some of the old favorites, and are in most instances fixtures in their respective towns."

The churches in one Massachusetts city are supporting the stock companies, the clergymen telling their congregations from the pulpit to patronize them, as they presented clean plays, according to Mr. Ginn.

Stock companies visited by Mr. Ginn are situated in many New England cities including: Bridgeport, Worcester, Boston, Somerville, Alden, Lynn, Salem, Lowell, Lawrence, Haverhill, Manchester, N. H., and Albany, New York.

In most cases these stock companies play from forty to forty-five weeks consecutively, and in several cases companies have been playing two and three years with-

out a break and with the same casts.

These stock companies have in many cases actors of the finest calibre, who are usually seen in New York and road productions. The theatrical slump has led many very good actors to seek stock engagements, and stock has benefited accordingly.

The salaries paid to stock actors range from \$50 a week to \$250 for the leading man and woman.

Mr. Ginn's tour of the New England stock theatres was to promote closer relations between the actors, the managers and Equity. Many of the actors, being away from New York practically all year around, are not able to attend the Equity meetings, Mr. Ginn said, and his purpose was to impress them with the fact that they were entitled to correspond with Equity upon any matters whatsoever.

The stock managers were also interviewed by the Equity representatives, who stated that they were pleased with Equity and considered that it simplified relations with the actors.

"I advised the managers that Equity was at all times prepared to hear any complaints they might wish to make and also any suggestions as to policy," Mr. Ginn stated.

NEW SHOWS IN PHILADELPHIA

PHILADELPHIA, Dec. 5.—Three new plays opened up here on Monday, and one, "The Emperor Jones," extended its announced two-week engagement which was to end last Saturday, for one week longer to meet the demand caused by the interest it has stirred among Philadelphia playgoers.

The three openings are:

"The Broadway Whirl," which opened at the Forrest Theatre, taking the place of Elsie Janis and Her Gang.

At the Broad Theatre, Otis Skinner in "Blood and Sand" replaced Frances Starr in "The Easiest Way." Mr. Skinner is booked to stay here only two weeks.

Leo Ditrichstein, who closed a three-week run in "Toto" at the Lyric Theatre, reopened on Monday night with the same cast in his new vehicle "Face Value," which drew favorable comment out in Chicago several months ago under the title "That Homely Henriquez."

"Bulldog Drummond," which opened last week at the Garrick, is still playing to good business.

"The Last Waltz," at the Shubert Theatre, continues. This show, with Eleanor Painter, has made a great hit here and is consistently getting good business.

"The Emperor Jones," with Charles Gilpin, plays its third week at the Walnut Street Theatre, and "The Bat," of course, "flies on forever," at the Adelphi.

"PINS AND NEEDLES" COMING OVER

New York is finally to see one of those London revues that the Englishman is so fond of.

According to recent reports of an interview with Albert de Courville, "Pins and Needles" will open in New York during the week of Dec. 26. "Pins and Needles" has just closed its long engagement in London, and the entire company will be brought overseas. It will be seen in Washington during the week of Dec. 19, and then in one of the local Shubert theatres.

THEATRE PARTY FOR HALLETT

Friends of Louis Hallett, learning that he was playing in the cast of the "Verge," recently reviewed by this magazine, gave him a theatre party Sunday night, upwards of fifty of his friends attending in a body. For some time past Mr. Hallett has confined his activities to stage direction and artists' representative.

CLAIMS DALTON'S BODY

CHICAGO, Dec. 2.—The body of J. H. Dalton, said to be the husband of Marie Dressler, is the subject of controversy. Dalton was taken ill and died here at the Congress Hotel while Miss Dressler was playing St. Louis, from where she returned at once to arrange for the funeral.

A woman in Boston, who asserts she is the real Mrs. Dalton, has asked the authorities to ship the body to Corning, N. Y., for burial, and asserts she would come to Chicago to verify her claim.

Miss Dressler has refused to discuss the matter at all and has left town.

James Marshall, an undertaker, who has charge of Dalton's body, said he did not see Miss Dressler, but had received orders from one of her assistants to ship the body to Corning.

The couple met in 1913 at Dalton's summer home, Loaf Haven, Vt., at which time Dalton acted as Miss Dressler's business representative.

CORNING, N. Y., Dec. 5.—The remains of James H. Dalton were buried here, on Saturday, in the St. Mary's Cemetery, with Marie Dressler, reputed to have been his wife, and his mother, Mrs. Hannah Dalton, of Boston, standing side by side throughout the burial ceremonies. Dalton, who had been Miss Dressler's manager for fifteen years, died suddenly last week, in Chicago.

Mrs. T. A. Dalton, of Allston, Mass., who asserted that she was the wife of the dead man, and not Miss Dressler, was not present at the burial, or at least, if she was there, her presence was unknown to anyone. The mother of Dalton and Miss Dressler, both in deep mourning attire, displayed no feeling against each other as they stood side by side watching the earthly remains of the theatrical manager being lowered into the grave. After the simple rites were completed, both drove away in separate vehicles.

CONOLY CAST SIGNED

The cast for Conolly's Colored Comedians in "Mutt and Jeff," which opens at the Lafayette Theatre, here, on Dec. 26th, will include Tausha A. Hammed, Leroy Brown, Frank Montgomery, Russell, Lillian and Florence McClain.

Richard Carroll will stage the book and the numbers will be produced by Frank Montgomery. Phil Worde will be musical director.

"DANGER" STIRRING SEX PLAY

STAMFORD, Conn., Dec. 5.—"Danger," the latest sex problem play from the pen of Cosmo Hamilton, presented by Carle Carlton here last week with a most capable cast, including H. B. Warner and Faure Binney, proved to be an interesting English drama of the modernistic type.

The play deals with a most peculiar matrimonial plan, the existence of which is probably non-existent excepting as set forth by the author, but the problem is ever-present and the solution is quite reasonable. The plot follows:

A young English barrister, rapidly rising in his profession, marries the daughter of a former horse-trainer. She has acquired a toe-hold on the middle rung of the English society ladder in some manner, and is intent upon climbing to the top. Her ideas of matrimony are most peculiar: all she wants a husband for is as a means to social success—and nothing more or less. She will assist him to professional success and get him into Parliament, so that he can enter the cabinet and obtain a title that will guarantee her standing with the rest of the titled aristocrats.

The husband stands this system of married life for three years, but finally decides that the idea is wrong, and attempts suicide. But his life is saved by his typist who, loving him, strikes the revolver with which he means to end it all from his hand.

The typist then offers herself to him and they set about getting their measure of happiness in a little love-nest in the hills.

The wife visits the home of her husband and his erstwhile typist, in company with a leader of Parliament, and offers herself *in toto* as a bribe, plus the offer of a seat and leadership in Parliament if he will come back to her.

The husband refuses, announcing his determination to live on openly with his secretary, and damning "public opinion."

H. B. Warner, who plays the main role, handles his part in a splendid manner. Faure Binney, Marie Goff and Kathleen McDonnell support Warner most capably.

THEATRE MENS' BALL AT ASTOR

The second annual ball of the Theatre Owners Association, tendered by the Theatre Owners Chamber of Commerce, proved a big success at the Astor Hotel last Saturday evening. Practically all the theatre owners in Greater New York, including owners of the circuit houses were present, in addition to a great number of theatrical stars now in the East.

The feature event of the evening was the taking of motion pictures of the ball which commenced at midnight, the pictures being shown on the screen at 2.30 A. M. Ted Lewis and Lou Fisher supplied the music for the evening.

FARRAR MOTION IN COURT

A motion will be heard this week in the Supreme Court made by counsel for Geraldine Farrar, the opera singer, and wife of Lou Tellegen, the actor, "to have treated as a nullity on the ground of being frivolous and a sham" certain allegations made by Tellegen in his suit for separation.

Samuel Untermyer is counsel for Mrs. Tellegen and Harry W. Steinfeld for her husband.

Miss Farrar filed suit for divorce in Westchester County recently, and Tellegen counter-claimed with a suit for separation in New York. He made several allegations which have not been made public.

SHUBERT DECISION DELAYED

The decision in the injunction suit against Joe Smith and Charles Dale, of the Avon Comedy Four, brought by the Shuberts, has not as yet been handed down by Federal Judge A. N. Hand, although the case was tried over four weeks ago. The delay in the rendering of Judge Hand's judgment was caused by ex-Judge McCall, attorney for Smith and Dale, not filing a paper with information about the placing of advertisements of Smith and Dale in the newspapers until last Friday.

SAYS SHE IS NILSSON'S DAUGHTER

LYNN, Mass., Dec. 5.—The question is being asked here whether Mrs. Sadie Mary Murray, of No. 37 Mariana street, is the deserted daughter of Christine Nilsson, great Swedish singer who died recently at her home in Sweden. Another question being asked is whether Christine Nilsson, in Worcester in 1881, became the mother of a baby girl whom she abandoned in order to save her reputation. If the mild mannered, soft voiced Mrs. Murray should prove to be the heiress of the Swedish singer, she will probably rule over a castle in Spain as well as a manor house in Kensington, England, and inherit considerable other property and money.

Mrs. Murray explained, "I have a birth certificate showing that I was born in Worcester, December 19th, 1881. I have evidence, in concert programs, and testimony of Swedish musicians, of Worcester, to prove that Christine Nilsson gave a concert in Worcester ten days before I was born. Christine Nilsson arrived in America in August, 1881. I was born the following December. Madame Nilsson's first husband was Rouzzard, a Spanish banker who died in an insane asylum in 1882. I believe I am the daughter of her second husband, the Count Di Maranda, who had been following her through Europe wherever she went. Naturally, looking forward to a marriage with the Count she dreaded the complications of a child would bring to her plans."

Lawyers will start soon for Sweden to press the claims of Mrs. Murray. The money mounting into the millions does not seem to interest Mrs. Murray as much as the establishing the fact that she is the daughter of the great Swedish Nightingale.

ACTRESS ATTEMPTS SUICIDE

WASHINGTON, Dec. 3.—Rita Hall, who played the role of "Isis," Goddess of Love, in the Comstock & Gest production "Mecca," which is playing at Poli's Theatre this week, attempted suicide on Thursday just before the matinee performance by swallowing twenty grains of veronal and two bichloride of mercury tablets.

She is now in the Emergency Hospital undergoing treatment and the physicians there say that she will recover.

Miss Hall took the poison in her dressing room at Poli's, and was discovered writhing on the floor by several members of the "Mecca" company. She admitted to the police that she had attempted suicide but refused to divulge the motive for her action. She also refused to give her home address, but it is said she is the daughter of a Mr. and Mrs. George Hall, of New York City.

"Two of the girls have been in the hospital," said John J. Dillon, the company's manager. "They were suffering from 'bootleg' liquor given them in hotel and private parties. There is too much of this wild party stuff, and show business has suffered enough from it already."

Prohibition agents, aroused by Dillon's charges, are endeavoring to run down the source of liquors which are enlivening Washington.

LIBEL ACTION SETTLED

The \$100,000 libel action brought against the United Artists Corporation by the Anglo-American Drug Company, of Mrs. Winslow's Syrup for children, on the ground that a caption in Douglas Fairbanks' picture, "The Nut," referred to the alleged soporific effects of the soothing syrup, was settled out of court last week and the suit withdrawn.

The settlement included the withdrawal of the film title in question and the statement made by the United Artists Corporation that the only motive in the mentioning of Mrs. Winslow's Syrup was one of innocent fun.

ACTRESS COMMITS SUICIDE

Cora Smith, twenty-six years of age, and a former actress, committed suicide early Monday morning in her apartment, at No. 601 West 136th Street, according to the police, by inhaling gas. The superintendent of the apartment house, tracing the odor of gas, found her lying on the floor of her apartment.

EQUITY ACTORS IN INDEPT. SHOW WITHOUT EQUITY CONTRACTS

"Irish Eyes," Touring With Equity Cast, Signed to P. M. A. Contracts—Geo. M. Gatts, Producer, Only Independent Managers to Escape "Equity Shop"

Despite the Equity Shop ruling which went into effect on September 1 against all independent managers, one such manager is operating a touring show with Equity actors who are not signed on Equity Shop contracts. This manager, George M. Gatts, is a member of the Touring Managers' Association, and comes within the scope of Equity Shop. The show he has on tour is "Irish Eyes," in which Walter Scanlan is featured.

In the last part of August, Gatts, in order to escape Equity Shop, joined the Producing Managers' Association, which has an agreement with Equity which clears them of this ruling until 1924. The Producing Managers' Association sent the Actors' Equity Association notice of Gatts' membership in the organization, and he consequently was enabled to sign up Equity actors on the P. M. A. contracts. Later, for some reason, the Producing Managers' Association informed Equity that Gatts had not "qualified for membership." At this time Gatts' show was already playing.

Equity at that time was also informed that the firm of Edmund & Max Plohn, which had joined at the same time as Gatts, had not "qualified for membership" also. This firm later rejoined the P. M. A., coming in under the new classification plan of that organization by which they paid reduced dues and fees as "touring managers." Gatts, however never rejoined.

At the time Equity was informed that Gatts was no longer a member of the P. M. A., an official of the A. E. A. stated to a CLIPPER reporter that as Gatts had never "qualified for membership" in the managers' organization, the P. M. A. had had no right to notify Equity that he was a

member in the first place. The Equity contention at that time was that the matter would surely be adjusted in a short time with the directors of the P. M. A.

This week, however, it was learned that the Gatts matter had never been adjusted and that his show was still playing with Equity actors not employed under Equity Shop regulations. Paul Dulzell, the assistant executive-secretary of the A. E. A., when asked what the stand of the actors' association was on the matter, asserted that Equity would hold the Producing Managers' Association responsible in the event the actors employed by Gatts encountered any difficulties whatsoever.

"So far we have not met with any difficulties in our dealings with Mr. Gatts," Mr. Dulzell declared. "But we will look to the P. M. A. as the responsible party in the event of any trouble."

Asked if the P. M. A. contracts held by the actors would be changed to Equity Shop contracts, Mr. Dulzell said they had not been changed so far, and there was small possibility of their being changed in the future.

The Producing Managers' Association's stand in the matter is that they are not in any way responsible for Gatts because they had officially notified Equity that he was no longer a member of the association. The P. M. A. contention is that this notification placed the responsibility up Equity as the actors with Gatts' show could have been withdrawn or the contracts changed, it was stated by a member of the P. M. A.

Gatts' show remains as the one exception to the Equity Shop programme—the only independently managed show not operating with Equity actors on Equity Shop contracts.

WOODS WANTS JURY TRIAL

A. H. Woods, the producer, who is held on the charge of producing an indecent play, argued in the General Sessions Court on Monday for the transfer of his case from the Special Sessions Court, where verdict would be rendered by three justices, to the General Sessions Court, where it would be decided by a jury of twelve men.

The specific charge against Woods is for producing "The Demi-Virgin," which is alleged to be an immoral, indecent and flagrantly vulgar show.

Judge Koenig listened to the argument, made by Woods' attorney, Max D. Steuer, and also to the objection to the transfer of the case put in by Assistant District Attorney Felix Benzenaga, but reserved decision.

The affidavit filed by Woods, states that he has interviewed scores of people who saw "The Demi-Virgin," and do not deem it indecent.

He further states that he has invested \$26,000 in the show; that he pays eighteen actors in it at a total weekly salary of \$6,200, and that the fifty people connected with the show who receive a gross total of \$7,500 a week in wages, would be injured if he were convicted and the show withdrawn. Woods also asserts that his conviction would take from him the means of getting a return on the money he has invested, and would also destroy the good will held by the Eltinge Theatre, where the show is playing.

APOLLO LEASED FOR PICTURES

The Apollo Theatre, where "Little Lord Fauntleroy" was shown originally in New York, has been leased for a period of two years for the production of the United Artists Corporation.

D. W. Griffith's production "The Two Orphans" is expected to make its appearance there about Jan. 1.

WALLINGFORD THEATRE CLOSED

HARTFORD, Conn., Dec. 5.—The first step taken by the State Superintendent of Buildings, G. Hurley, to prevent a recurrence of the New Haven theatre fire tragedy, was to close the Wallingford Opera House here last week, and place the manager, George H. Wilkinson, and the motion picture machine operator, S. Nopley, under arrest.

The manager was charged with permitting people to stand in the rear of the theatre without a permit for standing room, and the operator was accused of operating without a State license.

The city license for the operation of the theatre was cancelled. The arrests were made by two state police officers, who said that the theatre was unsafe in that there was only one exit from the gallery, and paper and rubbish were lying around in the projection booth.

The ordinance committee of the Board of Aldermen here have started an investigation of the existing theatre ordinance. They say that no provision is made in it for the conditions of the theatres which were built or altered prior to 1919.

EQUITY CUTS FINES

The penalty for delaying dues payments has been reduced from \$1.00 to 25 cents by the Council of the Actors' Equity Association. The reason given for this action is that the Council deemed the \$1.00 fine too severe, but believed that some fine should be imposed in consideration to those members who paid their dues on time.

SCHOOL DAYS FILMED

Gus Edwards' vaudeville act, "School Days," has been transformed into a moving picture, having been put on at a private showing at the Hotel Astor on Thursday night. The original skit, from which the picture has been adopted, was shown as a prologue. The picture stars Wesley Barry.

LIPKOWSKA SUES SAVAGE CO.

PITTSBURGH, Dec. 5.—Mme. Lydia Lipkowska, formerly of the Chicago Grand Opera Company, and up to recently the leading woman in "The Merry Widow," which played at the Nixon Theatre here last week, filed suit for \$26,125, alleging breach of contract, against the Henry W. Savage Company, attaching the box office receipts to guarantee payment of any possible judgment in her favor.

Mme. Lipkowska alleges that she was contracted to play in the show until May 20, 1922, at a salary of \$1,000 a week, with the stipulation that she was to be permitted to sing in five performances of "The Snow Maiden" given by the Chicago Opera Company, in both Chicago and New York. She claims that she was dismissed without warning on November 19.

The first trouble between Mme. Lipkowska and Henry W. Savage occurred in Washington on Monday, November 14, when at the opening performance of the piece, at which President Harding was present, she was requested to give way to her understudy, Dorothy Francis. The next day Mme. Lipkowska called upon the President at the White House and expressed her regrets for not having been able to sing for him.

She did not sing on Tuesday and Wednesday of that week, but was back in her role of *Sonia* on Thursday of that week.

"DANGER" IN EARNEST

STAMFORD, CONN., Dec. 5.—There was a call for the author at the opening of "Danger," a sex-problem play, at the Stamford Theatre last week, but Cosmo Hamilton, admittedly the author of the play, English accent and all, appeared on the stage before the curtain was raised and apologized for what he called "the inadequacy" of stage furnishings.

Mr. Hamilton blamed the "inadequacy" on the producer, Carle Carleton, who, it is understood, didn't quite take to the idea, and remonstrated with the author for his action a little later, behind the scenes.

The audience was all set for the rise of the curtain when the footlights lit up, when, to their amazement a man, who might have been either an author or a stage hand, walked on, introduced himself as Mr. Hamilton, the well-known author, and proceeded to make excuses, couched in the most elegant English.

The audience was taken by surprise, and after Hamilton withdrew ejaculations of surprise and murmurs of disapproval were audible all over the house.

After the show was over, as the people filed out, one of them stopped at the box-office and asked the treasurer if he knew when Mr. Cosmo Hamilton was going to make his debut in vaudeville. The trouble is said to have been caused on account of the failure of certain furniture to arrive, and for this Hamilton blamed Carleton. Whether this is true or not, the fact remains that back stage there was a stormy session.

EQUITY BALL ON DECEMBER 17TH

CHICAGO, Dec. 5.—The Equity Ball, which is to be held at the Congress Hotel, on December 17, is the chief concern of the actors here at present. Frank Bacon and Bruce McRae have assumed jointly the role of Simon Legree to see that every actor in Chicago works very spare minute he has for its success.

The "Midnight Jollies" is to be the distinctive feature of the affair. It will begin at midnight and will consist of ten all-star acts. The chorus and stage hands will be all stars as well as the principals.

"CORNERED" IN STOCK

ALBANY, Dec. 5.—"Cornered," the drama that brought Madge Kennedy back to the speaking stage after her success in the movies, served Miss Kennedy for a long run at the Astor Theatre, last season, and is now being played by her in the larger cities, is also being played in stock, and is the offering being presented by the Proctor Players at Harmanus Bleeker Hall.

Clara Joel is playing the lead and William Boyd, Eric Dressler, William Townsend, Jane Seymour and Rena Titus are in the cast.

RULES AGAINST SALARY CUT

The actors in an all-Equity show, playing in the State of Washington, last week were forbidden by the Actors' Equity Association to accept a one-eighth reduction in their salary for the week because a one-night stand date had not been played. The management cancelled the date because the advance sale had amounted to only \$77, and asked the members of the company to accept the one-eighth reduction as a "personal favor" to him, according to Paul Dulzell, assistant executive-secretary of Equity. Mr. Dulzell would not divulge the name of the show in question.

The Equity deputy with the show refused to stand for the reduction, but the manager got the rest of the performers to agree. The deputy, however, immediately got in touch with Equity headquarters, and a telegram was dispatched by Equity officials advising the manager that the deduction was illegal. The actors were paid their full salaries.

"No management has the right to ask Equity members to break 'basic conditions' contained in contracts," said Mr. Dulzell. "The actors cannot consent to a fracture of a basic agreement existing between the A. E. A. and the P. M. A. Therefore, we ruled that the agreement to accept the one-eighth deduction under the circumstances did not hold."

COLUMBIA THEATRE LEASED

COLUMBIA, S. C., Dec. 5.—F. L. Brown and L. L. Propst, of Columbia, were granted a lease on the Columbia Theatre here for a period of two years, at a special meeting of the city council. There were several bidders.

Manager Brown announces he has booked for Dec. 6th the Santono Grand Opera Co., which will stop over in Columbia en route from New York to Florida. Other attractions announced for the month of December are "Greenwich Village Follies" on the 14th; "Irene," Dec. 24th; "Kissing Time," the 26th; "The Right Girl," the 29th, and "Three Wise Fools" the 30th and 31st.

WANTS ALIMONY DISCONTINUED

SCHENECTADY, Dec. 5.—The discontinuance of the alimony of \$100 a month he has been paying for over two years to Catherine Curtiss, the motion picture star, was asked by her husband, Peritt C. Myers, in the Supreme Court before Justice Edw. C. Whitmayer last week.

Through Attorney Thos. R. Elliot, Myers made a motion that the alimony clause be struck out on the ground that he is penniless, ill with tuberculosis and living upon the charity of relatives. Myers contended that he has given his wife all the property he possessed, amounting to \$50,000. He charged his actress wife with extravagance, saying that she lives in luxury at a New York hotel, her annual expenses amounting to \$15,000.

Judge John Alexander, appearing for Miss Curtiss, denies these allegations and opposed the granting of the motion, upon which Judge Whitaker reserved decision.

"FOLLIES" BREAKING RECORDS

RALEIGH, N. C., Dec. 5.—The "Greenwich Village Follies" southern company, which played here to capacity business tonight, is averaging \$12,000 a week, playing seven performances weekly in one and two-night stands at a \$2.50 top.

In Huntington, West Virginia, the show got \$2,600 in two performances last week, and in Lexington, Kentucky, grossed \$4,000 on three shows. In the small town of Williamson, West Virginia, the Follies played to capacity of \$1,440 on the one night. Williamson is the storm centre of the Mingo County miners' war, and is practically under martial law.

The "Greenwich Village Follies" carries 50 people, including in its cast the Hickey Brothers, Mamie Gehrue, Japenette, Alice Humphries, Ray Marr and others.

WOODS GETS SHIPMAN PLAY

"Lawful Larceny," Samuel Shipman's new play, is to be presented by A. H. Woods.

Rehearsals commence on Monday, and Margaret Lawrence will head the cast.

ALL BRANCHES OF THEATRE SPLURGE ON EXPLOITATION

**Managers Wage Big Fight to Overcome Slump Introducing Scores
of Novelties to Attract Business into
the Playhouses**

Theatrical managers are spending more on advertising, and publicity to bolster up subnormal box-office receipts than they ever have before all through the country. All sorts of advertising devices and plans are being used, from old, much used ideas to new, sensational ones. Realizing that the time to splurge on exploitation is when business is poor, managers have bettered their business to a great extent by their advertising and publicity campaigns.

This splurge on exploitation, is apparent in every field of theatrical amusements, and is naturally very noticeable on the road. Legitimate, burlesque and vaudeville shows are all cognizant of the great aid advertising and publicity is to them and are making use of this knowledge to their advantage.

The practice of giving out cheap, but flashy novelties previous to the opening shows in road cities is looked upon with high respect by show managers. One one-night stand show, playing at a \$2.50 top has had splendid results from the passing out of toy paper horns a week before it strikes a town. Practically all shows have two men in front of them to handle the advertising, billing and publicity.

Most of the burlesque shows now have press agents ahead of them, something which hardly existed at all in this field

during the boom years previous to the present one of depression. The press agents, of course, have more than made up what they cost the burlesque show proprietors.

In vaudeville, especially since the advent of the Shuberts, more advertising and publicity is being done than has been for many years. Newspaper advertising is the favored medium of the vaudeville managers, and has in most cases demonstrated its value.

Publicity by means of the bally-hoo and the "stunt" has developed to the state where it is a fine art. The man who can "put something over," and there are many of them employed in the theatrical industry, especially this year, is doing considerably to get the public into the theatres.

All these methods, and other ones, are doing their part towards keeping the box-office receipts above the danger mark.

One show playing in New York, "Lilies of the Field," got away to a poor start when it opened, but with the aid of a high class publicity advertising is now up in the profit-showing class. This case is an unusual one, but to a less marked degree the same general idea is being used all over the country with encouraging results.

"LITTLE MISS RAFFLES" STARTS

STAMFORD, Conn., Dec. 3.—With a splendid cast, featuring such well known performers as Lawrence Grossmith, Vivienne Segal, Henry E. Dixey and Fay Marbe, "Little Miss Raffles," the newest Shubert musical comedy, with score by the recently deceased Ivan Caryll, opened here on Thursday night. This play is a pleasant one, but will have to be considerably cut, or speeded up, as the final curtain did not come down on until long after midnight.

The book of "Little Miss Raffles" is by Guy Bolton, and the lyrics by Clifford Grey, the play being founded on a comedy by Gerbardon and Armont. Bolton has contributed a bright, humorous and skillfully arranged book, and Grey's lyrics are far above the usual hit-and-miss sort. The eighteen songs composed by Caryll, the last of which was completed only two days before his death, include several which will undoubtedly become popular after the show opens in New York.

The play concerns a young French girl, represented most delightfully by Vivienne Segal, who out-Raffles the famous Raffles himself. She rescues an Englishman, played by Grossmith, from the none too-gentle hands of a pack of Parisian gamblers, and as the play ends is about to marry him. Grossmith, though not a John Charles Thomas by any means, makes up for his vocal deficiency by his excellent comedy work. Barnett Parker has the role of the funny butler, and employs it to good advantage, and Dixey, as the "god-father" of the female Raffles, is well suited to his part. The Glorias scored an individual success in their dance numbers.

SHUBERT SHOWS IN THE OHIO

CLEVELAND, Dec. 5.—Beginning Sunday, December 11, the Shubert vaudeville shows will be transferred from the Euclid Avenue Opera House to the new Ohio Theatre. Both the Euclid Avenue O. H. and the Ohio are owned by a local company, of which Robert McLaughlin, manager of the Euclid Avenue O. H., is president. The Ohio has been playing the Erlanger attractions, but beginning December 12 they will be shown at the Euclid Avenue O. H.

The opening bill at the Ohio will be headed by John Charles Thomas, late star of Dillingham's "The Love Letter," which closed recently.

EXCITED KID STARTS PANIC

Because of the enthusiasm of a small boy, very much interested in a battle being waged between the hero and the villain of a Western "thriller," a small panic ensued among the 600 men, women and children congregated in the Windsor Theatre of No. 412 Grand street, last week.

The lad, at the crucial moment of the fiercely waged battle, shouted "Fight," and the cry was taken up by a nervous mother who, misunderstanding, screamed "There's a fire." Pandemonium followed. A small boy rushed out to the street, turned in a fire alarm, and called a policeman, who came to the theatre and ordered the manager to turn on the lights.

Just as the officer was restoring order, the fire department came on the scene, and another small riot started. This time the policeman assured the chief of the department that there was no fire, and the picture continued after a noisy and dangerous five minutes.

ARBUCKLE FILMS HELD UP

LOS ANGELES, Dec. 4.—Following the disagreement of the Arbuckle jury at San Francisco, there will be no change in the policy of keeping Arbuckle pictures in the storage houses of the exchanges.

The motive for insisting upon an early new trial was the result of the defence attorneys, who are following the advice of Lou Anger, Arbuckle's personal manager.

It is the hope of those who have thousands of dollars invested in "Fatty's" films that he will be acquitted at his new trial, which is scheduled for January 9, and they will take no chances in offering his pictures to the public before that date.

It is sure that "Fatty" will star in no new films until those now in stock are offered to the public as a feeler of their sentiment, but should these go over new ones will follow immediately.

SUES FOR "GREAT WAY" COSTUMES

Helen Freeman, Inc., the company which put on "The Great Way," the non-Equity show which played but one week at the Park Theatre recently, was sued last week by Ely Strook, the costumer for a bill of \$360 for goods delivered. The suit was filed in the Third District Municipal Court through Attorney Samuel W. Tannenbaum.

"The Great Way" folded up suddenly.

SIX CENT VERDICT REVERSED

The six-cent judgment awarded to Norman Forbes-Robertson, and English actor, in the Supreme Court last April, in his suit against Charles Frohman, Inc., for breach of contract, was reversed by the Appellate Division of the Supreme Court last week. The ruling of the Appellate Division is that Forbes-Robertson shall be granted a new trial unless the producing company pays him the ten week's salary at \$400 a week and transportation to and from London for which he is suing.

Forbes-Robertson was signed to come to New York to play in "Dear Brutus" in 1919. After he had been contracted, he alleged, he was informed that another actor had been engaged to play his part, but he sailed for New York any way, and after staying here for some time, filed suit and returned to England.

In the trial of the action last April, Charles Frohman, Inc., through their attorneys, Rose & Paskus, filed answer to the suit in which they stated that a cable was sent to their London representative to engage Forbes-Robertson, but the message was delayed in transmission. This message was sent on November 2nd, 1918. On November 7th, 1918, they cabled again to their London agent that they had engaged another actor for the role, but the contract with Forbes-Robertson had already been signed. The agent, the answer stated, cancelled the contract, but Forbes-Robertson sailed for New York on November 16th, incurring expenses of \$775. He sued for \$10,000.

During the trial of the action the English actor was in London, but the Frohman attorney conceded the breach of contract, and moved for a verdict of six cents. Counsel for Forbes-Robertson did not ask for a verdict in his client's favor, but asked that the case be given to the jury. The jury brought in the six cent verdict.

The Appellate Division, in its opinion handed down last week on the appeal taken by Forbes-Robertson, ruled that the actor was entitled to ten weeks' salary and expenses, but as his counsel had not asked for a verdict, none could be granted. The Court held that the only alternative was to grant a new trial of the action, unless Charles Frohman, Inc., consents to pay the salary and expenses.

BRADY MEETING POSTPONED

William A. Brady again postponed the meeting called for Tuesday by him at the 48th Street Theatre to discuss theatrical conditions. He gave as his reason the fact that the matters that were to be talked about in public have been taken in hand by several committees representing all branches of the theatre. It is understood that these reports, when finished, are to be submitted at a public meeting, the date of which will be announced. Part of the plan calls for the selection of a committee representing the public to be composed of well-known citizens.

Mr. Brady is seeking to aid in the straightening out of the troublesome conditions of the theatrical industry. Among them he includes the high-priced theatre tickets and unemployment among actors.

Brady called his first "meeting" for Wednesday of last week, but postponed that one because, as he announced, "he had been requested to do so by many persons interested who had not been able to attend on such notice."

"LET'ER GO LETTY" REHEARSING

Rehearsals of "Let'er Go Letty" for the fourth time were discontinued and continued again this week when the Morosco piece starring Charlotte Greenwood started in on an entirely new book Monday with almost an entirely new cast.

George Stoddard has written the book. The play consists of two acts in three scenes and scheduled to open at New Haven Christmas Day.

The new cast consists of: Eunice Burman, Marjory Burgess, Curtin Engler, Emily Stead, the Olivia Ladies' Octette, the Globe Quartette, Henry Duffy, Eddie Garbe, Maurice Holland, Little Billy and G. Clayton Frye. John McKee will stage the piece.

CIRCUS ANIMALS IN MIX-UP

Passengers on the United Fruit Liner *Pastores*, who arrived Monday, gave a thrilling story on their troubles at sea with diverse members of the menagerie of the Ringling and Barnum, Bailey Circus, which was coming to the winter quarters at Bridgeport, after an engagement in Havana.

The Houdini of the animal kingdom, Asia, the ebon panther, which the guards claim is able to kill two Royal Bengal tigers, got a trifle seasick and attempted to get out of his cage, which was one of iron barred wood, shortly after the tropical storm last Friday. He almost succeeded, having bent the iron bars to such an extent that he was able to get his head and shoulder out of the cage. When Capt. Tom Wilmoth heard the racket below decks, most of which was caused by the lion which had got its tail caught between the wooden cage cover and the floor, he discovered Asia half way out and working hard. He sounded the riot call, and his assistants went for hot irons, and the ship's carpenter, who fixed up the cage while the hot irons were poked in the face of Houdini's rival.

Wilmoth attributed the attempt of the panther to his desire to be with Nemo the lion, with whom he performs. However, it was an interesting time while it lasted.

BANQUET FOR PICTURE MEN

BOSTON, Dec. 4.—Branch managers of Paramount and Famous Players moving pictures offices throughout New England were entertained last night by Manager Charles G. Epperson of Boston and his staff who staged a banquet, musical show and a dance at the company's South End office.

The celebration was not only to welcome to this city the delegates who were here yesterday for the Paramount and Famous Players New England district convention, but was also a jubilee planned by the Boston office to celebrate their recent victory during "Paramount Week" when they won the \$1,500 prize offered the branch doing the best week's business in the United States. George J. Schaefer, district manager for New England, was the guest of honor.

"DANGER" COMING IN

WILMINGTON, Del., Nov. 27.—On Friday last, at the Playhouse, Carle Carlton, producer of "Tangerine," presented H. B. Warner in Cosmo Hamilton's new sex play entitled "Danger." The piece is to open at the Thirty-ninth Street Theatre, New York, on December 6.

Marie Goff, Faure Binney, Leslie Howard and Gilda Leary are other members of the cast.

"WILD CAT" WELL BOOKED

"The Wild Cat," the elaborate Spanish opera which opened at the Park Theatre this week under the management of John Cort, is backed by several artistically and financially prominent people, among them Efreim Zimbalist, the violinist, and his wife, Alma Gluck, the singer. Mrs. G. Felts, the widow of the late G. Felts, the wealthy soap manufacturer, is also interested in the show.

NEW PLAY FOR LAURETTE TAYLOR

Laurette Taylor will be seen in New York some time during the early part of January in a new play written by J. Hartley Manners.

Miss Taylor has not appeared in New York in over a year, her last appearance here being in the revival of "Peg Of My Heart," which played at the Cort Theatre.

ARTHUR KLEIN

Arthur Klein, whose photograph is reproduced on the cover of this week's issue of the CLIPPER, has for years been prominent in the field of vaudeville. Starting as a boy he worked his way up rapidly, mastering every detail of the business.

For years he was one of the best known and most successful vaudeville agents, representing many of the best known acts. At present he is general manager of the Shubert vaudeville.

SAM H. HARRIS TO SEND OUT THREE ROAD COMPANIES PLAYING "MARY"

Authors of Musical Comedy to Receive Profits from Show Originally Produced by George M. Cohan, Who Will Have No Interest in Productions

Three companies of "Mary," produced last year by George M. Cohan, will be sent out this season by Sam H. Harris in conjunction with the authors of the musical comedy Otto Harbach, Frank Mandel and Louis Hirsch, Cohan having turned over all his rights in the play to the authors upon his return from Europe last week, to do with as they wish.

When Cohan returned to New York, last week he was called upon by the writers of "Mary" and the stage director, Julian Mitchell, who pointed out to him that, while they were perfectly in sympathy with him as far as his withdrawal from the production field in America is concerned, his abandonment of his producing plans were unfair to them as they thus lost all future royalties on the show. Cohan answered that he understood their position and immediately authorized them to take "Mary" to any producer they wished, giving them all his rights in it, and demanding no return from the show whatsoever.

The author and composers, of "Mary," having already done business with Sam H. Harris when he was associated with Cohan, took their proposition to him and the immediate laying of plans for the sending out of three "Mary" companies resulted.

The first "Mary" company will go into rehearsal this week at the Liberty Theatre. The remaining two will follow immediately after.

Prior to his withdrawal from producing

activities in this country George M. Cohan had intended to send out four "Mary" companies besides a large number of other productions. Equity Shop, however, inaugurated by the Actors' Equity Association on September 1st, was distasteful to him, and rather than submit to its rulings he threw up his entire plans, disbanded his efficient managing force, and dissolved his whole business, one of the most active in the entire theatrical profession.

"Mary" was one of the most successful and profitable shows produced last year. Four companies played through the country, one of them running a long time at the Knickerbocker Theatre on Broadway. All of them did sensational business, and it was regarded by people in the theatrical game that Cohan would not carry out his announced purpose of throwing so valuable a property into the storehouse. Cohan, however, stuck to his policy, and has at present only one company playing in the United States, "The O'Brien Girl," at the Liberty Theatre. Cohan has Equity people in "The O'Brien Girl," who are bound to him by run-of-the-play contracts. Equity attempted to pull these people out, but after the matter was put up to arbitration and the decision of the umpire favored Cohan and the A. E. A. officials accepted the situation as one upon which they had no control.

Cohan exerted all his strength to keep "The O'Brien Girl" running, not because he wanted to have a paying property but rather to beat Equity.

BRADY OFFERS TO ASSIST YORK

William A. Brady was the first individual to offer assistance to Sergt. Alvin York, the war hero whose plight in having no home except a small room in his mother's cabin at Pall Mall has been described. Mr. Brady said he would undertake to organize and conduct on any Sunday evening a benefit performance that would aid in paying off the \$18,750 still due on the farm which the Nashville Rotary Club volunteered to obtain for York.

"You may call upon me for my services at any time in connection with the benefit performance and I shall answer for the rest of the theatrical world. We shall undertake to do the whole thing alone."

York has been the subject of bitter criticism in certain quarters. His failure to accept contracts for self-exploitation in motion pictures and vaudeville have been the basis for much of the criticism, and apparently furnished satisfactory reasons for the Rotary Club to withdraw their support. Since his return to civil life York has lived modestly with his wife and baby near the farm which may some day be his own.

VAUDEVILLE IN THE LIBERTY

The Liberty Theatre, Hartford, Conn., capacity 2,200, which has been playing pictures, will have a new policy after Dec. 21, when the management will put on six vaudeville acts, booked by Walter J. Plimmer. The Bristol Theatre, Bristol, Conn., which has been playing vaudeville for the last half of the week only, will have two shows a week after the Liberty Theatres play vaudeville, and acts will split the week between those two houses.

WOULDN'T PLAY HOPWOOD FARCE

ASBURY PARK, Dec. 1.—Avery Hopwood's farce comedy, "Our Little Wife," which was to be presented at the Lyric, tonight, was cancelled when the players of the Lyric Stock Company struck against the presentation as being too risqué for the citizens here. Stephen Pawley, manager, saw part of the rehearsal and called the show off. Hopwood is the author of the "Demi-Virgin," now the center of a legal storm in New York.

"POMANDER WALK" MUSICALIZED

Rehearsals are well under way for the coming production of the musicalized version of "Pomander Walk," the comedy which was successfully produced at Wal-lack's Theatre by George C. Tyler in 1911.

In the cast of the musicalized version are Peggy Wood, former prima donna with "Buddies," and "Maytime," Irving Beebe, Lenox Pawle, Nellie Strong, Daisy Bellmore, J. P. McSweeney, Mary Hay, Worth Faulkner, Colin Campbell, Royal Cutter, E. L. Lebrocq, Olga Treshoff, Paul Warren and Mary Kitchen.

In addition to the above cast, a chorus of twelve girls and six boys have been engaged.

The music of the piece is by Hugo Felix, and the book by Katharine Chisholm Cushing.

The dances are by Bert French and the piece is being staged by Oscar Eagle.

The piece will open out of town on Christmas week and will be brought into New York shortly after the New Year. Russell Janney is making the production.

RITZ CO. SUE FOR SALARY

The Ritz Producing Co., a corporation existing under the Laws of the State of New York, is being sued by Harry Howard for \$660, which Howard claims is salary due him for work, labor and services rendered with the producing company's "Not To-night, Josephine," show.

According to Howard's contract, he was to receive \$100 per week and was to be featured with the show. However, the complaint in the action says he only received \$240, in the nine weeks he was with the show, which leaves a balance of \$660.

Harry H. Oshrin, is appearing for Howard in the action, which is being brought in the Third District Municipal Court.

LILA RICORD IS ILL

TOLEDO, O., Dec. 2.—Lila Ricord, prima donna of the "Big Jamboree," will close here Saturday night, on account of ill health. Hazel Claire, formerly of musical comedy, will take her place. She was booked by Ike Weber.

"LILLIES" CASE IN COURT

At the hearing of the bankruptcy case of the "Lillies of the Field" corporation before Federal Judge Knox on Monday the matter was transferred to ex-Judge Lacombe, who, as referee, will investigate whether or not the company is insolvent. Arthur Driscoll, of the law firm of O'Brien, Malevinsky and Driscoll, appearing for Lillies of the Field, Inc., asserted that the company is perfectly solvent and the petitioners who threw it into the hands of receivers are endeavoring to oust Harry Stanton, president of the company, from control.

The bankruptcy petitions were filed by Joseph E. Shea, who has an interest in "Lillies of the Field" and two others who claim small amounts are due them. The Court appointed Joseph Klaw, son of Marc Klaw, and Kenneth M. Spence as temporary receivers.

Two other actions against Lillies of the Field, Inc., also came up before Judge Knox on Monday, but these were both adjourned until next week. One of them, instigated by the author of the play, William Hulbert, seeks to get back the book of "Lillies of the Field" on the ground that his name had been omitted from newspaper advertising.

The other action, brought by the Freund Scenery Co., demands the return of the scenery used in the production, alleging non-payment of bills.

"Lillies of the Field," which is playing at the Klaw Theatre, is doing very good business, although it started rather inauspiciously. Its receipts are averaging around \$11,000 a week.

NEW PLAYS FOR BROADWAY

Two new plays will open on Broadway the week of December 12. "The Mountain Man," written by Claire Kummer, and featuring Sydney Blackmer, Elizabeth Dale Owens and Marjorie Kummer, will be seen at the Maxine Elliott Theatre December 12.

"Little Miss Raffles," by Guy Bolton and the late Ivan Caryll, which will have Vivienne Segal and Lawrence Grossmith in the leading roles, will open at the Astor on the 13th.

William Faversham, in the "Silver Fox," at the Maxine Elliott Theatre, will close on the 10th of the month and begin work on a revival of "The Squaw Man."

WANDA LYON ROBBED

The apartment of Wanda Lyon, recent star of "Getting Gertie's Garter," was robbed of \$1,000 worth of jewelry on last Monday night.

She left the apartment at eight-thirty on Monday night and returning four hours later found the door jimmied open and the dresser drawer looted of the jewelry.

Detectives believe that somebody who knew of Miss Lyon's jewelry stole it. She said she had been called several times on the phone by a man who apologized for having disturbed her, saying he had the wrong number. Fingerprints about the door and dresser were photographed.

SHOW FOR THE HANNEFORDS

The Riding Hanneford Family, with Poodles, now appearing in Shubert Vaudeville, will have a show of their own next year. The show will be of the musical comedy variety based on circus life with a working title of "Circus Days." The book is now being written. The production of the circus family will be made under the Dillingham banner.

SHUBERT SHOWS FOR GARRICK

MILWAUKEE, Wis., Dec. 5.—The Garrick Theatre opens with Shubert vaudeville on December 11th, booked by Lester Bryant, of the Chicago offices of the Shubert Vaudeville Exchange. The bill includes: George Rosener, Apollo Trio, Emily Ann Wellman & Co., Armstrong & James, Nonette, Regal & Moore and Emily Darrell.

INDICTED AS WAR TAX EVADER

DES MOINES, Ia., Dec. 5.—J. L. Adams, of the Adams Theatres Company, was indicted by a Federal grand jury on Monday for alleged embezzlement of \$25,000 government war tax. The company also was indicted for the same offense.

VAUDEVILLE ACTOR SHOT

ELMIRA, N. Y., Dec. 1.—Harry Wallace, who opened in a new act with Eleanor Pierce at Keith's Majestic last week, was shot by a colored porter at the hotel. The shooting was said to have been done after the two had gotten into a scrap over the purchase of some liquor.

At his home in New York the following day, "Kittie" Hatfield, Wallace's wife, said she knew nothing of the incident at Elmira, but that she had previously planned to visit her husband. Her first knowledge of the injury of her husband was learned when she arrived in Elmira the next day.

At the hospital in Elmira, it was learned that the shooting was not serious and he will recover shortly.

"THIRD PARTY" MUSICALIZED

A musical version of the Comstock & Gest farce, "The Third Party," in which Taylor Holmes and Walter Jones played in the original presentation, is to be produced by the Shuberts. The score for the play has been written by Lieutenant Gitz-Rice.

"The Third Party," which is now in rehearsal, will have Edythe Baker and Clarence Nordstrom, who are now appearing in Shubert vaudeville, cast in prominent roles. The Shuberts had originally intended to star Miss Baker and Nordstrom in a straight comedy drama by Augusta Thomas, entitled, "Sunshine Alley."

"SUZETTE" GOING OUT AGAIN

"Suzette," the musical comedy by Roy Dixon, with music by Arthur Gutman, which played four performances at the Princess and then closed, is going out again after the holidays. The piece was unmercifully panned by New York critics, but was praised by out of town writers. Stamford, Conn., which sees the opening performance of scores of plays before they are brought into New York, enthused over the production, and its critics predicted that the piece would suit New Yorkers.

READE NEARS COMPLETION

NEW BRUNSWICK, N. J., Dec. 5.—The new Reade Theatre is nearing completion and will be open within the next few weeks showing a programme of vaudeville and pictures.

Walter Reade is the owner of the house, which will play six acts and a picture on a split week basis.

THE COBURNS IN VAUDEVILLE

Mr. and Mrs. Coburn will open on the Keith circuit December 12 at Washington, D. C., coming to New York the following week. Their sketch was written for them by George V. Hobart and is in three scenes. Two others will be in the cast with the Coburns including Charles MacNaughton.

"LADY BILLY" AT OPERA HOUSE

CLEVELAND, Dec. 5.—"Lady Billy" will be the attraction at the Opera House here next week. This becomes the attraction house with the Shubert vaudeville being housed at the Ohio.

The Shuberts expect to play stock on or before the first of the year at the Colonial here.

"THE BAT" FOR LONDON

Wagenthal and Kemper will start rehearsals in London the first of the year for the initial appearance of "The Bat" in the United Kingdom. Mr. Kemper sails next week for England to engage the cast and arrange for the production.

"PITTER PATTER" CLOSES

"Pitter Patter," the Max Phlon musical comedy, which has been out since the first of the season, closed on Saturday last. Poor business is responsible for the bringing in of the show, which will go out again early in the new year.

MAUD FULTON PLAY CLOSES

LOS ANGELES, Nov. 5.—Maud Fulton concluded a four-week tour of "Sonny" in this city last week. Frank Hill, manager of the show, on leaving for San Francisco stated that poor business was responsible.

VAUDEVILLE

ORPHEM PASSES ITS QUARTERLY DIVIDEND

TO CONSERVE CASH RESOURCES

The sudden break on the stock exchange in the price of Orpheum Circuit, Inc., stock, was followed on Thursday, with the passing of the quarterly dividend, on the common stock in order to "conserve the company's cash resources" with which to complete the program for the development of the Orpheum Circuit of theatres, as was announced by Martin Beck, president of the company.

The Orpheum Circuit has been without revenue from over \$5,000,000 invested in the new theatres in San Francisco, Los Angeles and Oakland now building and those just completed in Kansas City and Minneapolis, Mr. Beck stated:

The announcement of the passing of the usual quarterly dividend as made by Mr. Beck to the stockholders of the Orpheum Circuit, Inc., read as follows:

Your directors have this day declared the regular dividend of 2 per cent on the preferred stock payable January 1, 1922, to stockholders of record on December 15, 1921. No dividend on the common stock was declared for this quarter.

In order that you may be informed as to the present condition of your Company, I desire to say that the consideration which affected the decision of your directors in passing the usual dividend on the common stock for the present, was the advisability of conserving the Company's cash resources in order to complete our program for the development of our Circuit of theatres. Moreover your directors feel that the retention of cash in our treasury at this time is unquestionably a sound and good business policy.

As the new theatres now under construction at San Francisco, Los Angeles and Oakland, and those just completed in Kansas City and Minneapolis, are similar to the State-Lake Theatre in Chicago in plan and policy, which has shown consistently large earnings this year in the face of adverse conditions, we may expect that the new theatres will add very materially to our earnings, as well as greatly strengthen our Circuit. Despite the fact that your company has been entirely without revenue from upwards of five million dollars, invested in the construction of these new theatres, the company has earned so far this year approximately a million dollars after all charges and liberal depreciation reserves.

With the return of normal conditions and our new theatres opened, we are confident that the company faces a very successful future.

HORSES FORGOT TRICKS

Paul De Vally's horses, which were scheduled to appear at Proctor's 125th St., the last half of the week, came to a temporary end when the horses apparently forgot all the stunts which had taken their trainer years to teach and failed to perform for him after the first performance. Their place was filled by Sidney and Seaman, a team of male acrobats.

MARCUS LOEW BACK FROM COAST

Marcus Loew will return to New York this week after an extended trip to the coast. During his stay on the coast Mr. Loew inspected the Metro studios and participated in the opening of the State Theatre in Los Angeles. He will be on hand at the opening of the new State Theatre in Newark on Monday.

NEW ACTS

Billie Bowman and Helen Gibson will soon be seen in a new act to be called "Chatter and Changes" written by Johnny Hyman.

Manny King and Nan Keyes will open a new act soon on the Proctor time entitled "I Don't Care, I Play the Fiddle," written by Billy Wells.

The Crisp Sisters, formerly with Clark & Bergman, will appear shortly in a new act consisting of six people to be routed over the Keith time. Paul Hagerty will play piano in the act.

Rube Demarest and Barney Williams have a new act which they intend to break in between now and the holidays.

Sam Gould will soon present a new act to be known as "The Singing Censor."

Lillian Gonne, formerly of Gus Edwards offering entitled "Merry Xmas," from the pens of Ames and Winthrop.

Jess Martin and The Dane Sisters will have a new act in the course of rehearsals to play on the Keith Circuit.

Malloy and Cowell, is the name of a new male team that will soon make its appearance in Shubert vaudeville. Malloy was formerly a member of the act of Malloy and Kehoe, while Cowell's latest appearance has been with the Selwyn production "Tea For Three."

The Paul Dinus Revue, a singing, comedy and dancing act, with a cast of four men and two women, are rehearsing and will open at the U. S. Theatre, Hoboken, N. J. The act carries elaborate full stage sets.

Arthur Bernard and Belle Costello, "Just Two Wops," a comedy act, to open in two weeks.

Johnson and Jarrell are rehearsing a new act entitled, "Blowing His Own Horn," which is to have a New York showing in the near future.

Matty White, is rehearsing a new blackface single act in which he will open out of town on the independent time next week. "The Singing Humoresque" will be the title of the act.

The Misses Leon and Temple opened this week in a new comedy, singing, talking and dancing act, at the Hespe Theatre, Jersey City.

Hightower and Jones, a colored team of fast steppers, have been routed over the Sun time and will open out of town next week.

Greeley and Mendoza are rehearsing a new comedy singing and talking act in which they will open shortly at a local house.

Wilson and Keppel are rehearsing a new act which is to be seen shortly.

"Little Miss Officer," a variety act with a cast of four people now in rehearsal will open next week under the direction of Sam Shannon.

LODGE TO SEE VAUDEVILLE

St. Cecile Lodge, No. 568, F. & A. M., which has a large membership among the theatrical profession, has purchased the matinee performance of Shubert vaudeville at the Winter Garden Tuesday. The occasion is designated as Annual Ladies' Day. In addition to the regular bill, several features are to be added.

THE STANTONS BOOKED ABROAD

Val & Ernie Stanton have accepted contracts calling for thirty weeks' appearance in England, with a possibility of remaining abroad for several years. They will sail at the expiration of their present Keith contracts which run until June, 1921. The Park Empire Theatre, London, is their opening date where they will appear the week of July 10.

WINTER CIRCUS SHUBERT SHOW GOING OUT

WILL PLAY VAUDEVILLE

A new departure in vaudeville will be made by the Shuberts when they send out during Christmas week a "Mid-Winter Circus" show, composed of twenty-two acrobatic, animal, equestrian and novelty acts, which will play over their regular vaudeville circuit and also individual legitimate theatres in addition.

The acts making up this "Mid-Winter Circus" will be taken from those which have already appeared in the Shubert Vaudeville houses. They are: The Hanefords, Robinson's Elephants, Rath Brothers, Jolly Johnny Jones, Arco Brothers, Seven Flying Blue Devils, Joe Fanton, Everest's Monkeys, Brenek's Golden Horse, Equilli Brothers, Kremka Brothers, Lipinski's Dogs, The Pickfords, Torelli's Circus, The DeMacos, The Apollo Trio, Olympia Desvall, Pederson Brothers, the Four Paldrens, Novelli Brothers and Gaudsmith Brothers.

John Robinson will act as equestrian master of the Shuberts' Circus.

The "Mid-Winter Circus" will open in Boston at the Boston Opera House on Dec. 26th. The show will then play at the Academy of Music in Baltimore, according to present plans, and will then tour the circuit. The show will also play individual legitimate theatres.

The Shuberts have signed a number of circus acts to appear in vaudeville since the closing of the circus season. They will make a big splurge with this indoor winter circus, giving it special exploitation and also extensively redecorating the theatres the circus plays. The Boston Opera House, the first stop of the show, will be redecorated outside and in, to represent a circus, and the same idea will be used in all other houses the show plays.

This "Mid-Winter Circus" plan of the Shuberts marks the most recent of their deviations from the regular orbit of vaudeville. Another of these is the "International Vaudeville Revue," headed by Nora Bayes, which is to play a series of engagements at legitimate houses through Canada and Northern cities. Recently a Shubert Vaudeville unit, headed by the Jean Bedini act, "Chuckles," with Clark and McCullough, played several weeks at New Haven, Springfield and Hartford.

YATES OPENING OFFICE

CHICAGO, Dec. 5.—Charles Yates, of the Sam Kramer Booking offices, resigned his position on Monday morning. He will open an independent office, having been given an individual franchise to book with the Pantages and Loew Western offices.

GRANLUND OUT AGAIN

N. T. Granlund, publicity director for the Loew enterprises, who has been laid up in the hospital with appendicitis for the past two weeks, has left the hospital and will return to active duty this week.

SUNDAY SHOWS OUT OF MONTAUK

The Sunday vaudeville concerts, which for several weeks have been shown at the Montauk, Brooklyn, have been discontinued. Poor business is given as the reason.

ENGLISH MONOLOGIST BOOKED

The Shuberts are bringing over the English monologist, Milton Hayes, to appear in their vaudeville houses. Hayes is noted in England as a writer of what is called "household" poetry.

VAUDEVILLE FOR UP STATE HOUSES

Nate Robbins and Barney Lumberg, owners of the Majestic and Avon theaters, Utica, N. Y., have purchased the Olympic Theatre, Watertown, N. Y., and will operate the house with a vaudeville and feature picture policy, opening about Christmas time. The Majestic Theatre, Utica, which has been playing dramatic stock since last May, beginning Dec. 26, will inaugurate a vaudeville and picture policy, using five acts which will be booked by Walter J. Plimmer, who will also book the Watertown house. The average capacity of the above theatres is about 1,600 seats.

N. V. A. COMPLAINTS

Nell Canton, formerly of Allen and Canton, has filed a complaint, that despite the fact that she has long since left the act it still bears her name and is using her photographs. The new act of Allen and Canton has agreed to change the name and not use pictures of old acts.

Tom Long, of Sing & Long, in a complaint filed, alleges that Masters & Kraft and Sanagar & Hanley are using a Russian dance with the assistance of a stool that was originally done by the Sing and Long act.

DAYTON BUSINESS IMPROVES

According to the Shubert office, the business at the Liberty Theatre, Dayton, which plays Shubert vaudeville, has improved greatly since the policy of the house has been changed from ten acts to five acts and a feature picture, and the prices reduced to fifty cents from one dollar.

Ira Miller, who was formerly manager of burlesque shows, is in charge of the Liberty for the Shuberts.

BIG XMAS BILLS FOR PROCTOR

Special efforts are to be made by the managements of the F. F. Proctor 23rd Street, 58th Street and 125th Street Theatres to make the Christmas Week an attractive one for their patrons. The number of acts for the week of December 19th in the 23rd Street and 58th Street houses will be increased from seven to eight, and the 125th Street from six to eight. Special features pictures will also be booked for the week.

OLD PARTNERS RE-UNITE

Al. Wood and George Rockwell, formerly together as a vaudeville team, for some twelve years, have formed a new partnership.

The re-union, however, is not a theatrical one, but a combination to operate "The White Duck," a motorists' camp in Maine. The new enterprise will not affect the present theatrical connection of either.

BRENDEL AND BURT DO TWO

Beginning this week at the Forty-fourth Street Theatre, Brendel and Burt will appear in their specialty act and also in a revue act. The team first played in a revue which was a part of the Century Promenade show, but after a few weeks the revue was dropped, and Brendel & Burt appeared only in their specialty.

FOUR HASSANS BOOKED

The former Hippodrome act, "The Eight Hassans," just returned from a season's engagement with the Sells-Floto Circus, will open on the Keith Vaudeville next week, in a new act in which they have reduced the number of people to four. The act will be "The Four Hassans."

BEUTCH AT THE ALBERMARLE

Jack Beutch, former assistant manager of the Academy of Music, New York, has replaced Wilton Harris, former assistant manager of the Albermarle Theatre, Brooklyn. Mr. Harris is now affiliated with the Flatbush Theatre.

VAUDEVILLE

PALACE

When opposition threatens to make itself felt, the Keith circuit can produce some vaudeville acts. This week's tremendous offering, most of them headliners, constitutes one of the best bills we have ever seen on any vaudeville stage outside of a benefit performance.

Johnson, Baker and Johnson lead off with their juggling and straw hat scaling stunts which moved along smoothly and was funny as well as entertaining.

In the second spot, Madelon and Paula Miller in "Youth and Versatility" are billed correctly. Opening with a piano and violin duet, they sang, danced and proved themselves equally talented in each line of endeavor.

The Lightner Girls and Newton Alexander and a company that included the Gosman Sisters, Valda Russell, Ramona, and Harry Jans breezed along in the third spot in their one-act musical comedy. Winnie Lightner was featured as a comedienne, and she scored most of the time, with an exception here and there, for the act has Miss Lightner all over it. Everything is in light vein; the musical and dance numbers were excellent and the solo dance by Ramona was truly a "Dance Classic." Miss Winnie received a bouquet of flowers.

Number four on the bill was Harry Delf, who registered stronger and stronger as he went along. In songs of his own composition, which he elaborates with his own inimitable characterizations, he opened with the soup song which is also done by his sister, Miss Juliette, and followed with his family album, navy and different vaudeville types of performers' bit, all going over great.

The first half was closed by Fritz Scheff, who started out as though she were going to flop. The one-time musical comedy favorite was clad in an ermine cloak and white jeweled gown, and as of old made an attractive figure. Her selections, the first two or three at least, are not the best that could be sung by the prima-donna, and she seemed ill at ease. Toward the end of the act she brightened up her vocal offerings by singing "Look for the Silver Lining," from "Sally," and followed it with a selection from the "Merry Widow." Changing her costume to one of bright red, she sang her old success, "Kiss Me Again," which she did in "Mlle. Modiste," and received some encouraging applause enough to sing an encore.

Grace Huff and company opened the second half in a sketch by John B. Hymer entitled the "Trimmer," which is an unusual one and full of comedy and human interest. As a manicurist who conspires with the wife of an old flit Miss Huff was a hit. All of the cast were good.

Charles (Chic) Sale knocked 'em cold as usual with his impersonations of rural characters, and had to make a speech of thanks to stop the applause. He told the audience that he was not ridiculing small town people by his impersonations but merely wished to put them on the stage.

A clever dancing act came when Carl Randall, with Bertha Donn and Dorothy Clark, made their appearance. At first their stuff seemed kid-like and foolish but when they started in to dance they were in a class all by themselves. One dance in particular might be termed an eccentric spite dance in which Randall and Miss Donn overlooked no opportunity to politely kick or fall on each other in a masterpiece. Mr. Randall proved himself to be quite a comedian and the dance took several encores.

Miss Clark's song at the piano went over well, and she bravely took an encore, giving her partner a chance to breathe.

Ruth Royce had no trouble in stopping the show in the next to closing position, singing her songs in her own wonderful manner. Bostock's Riding School, a mammoth comedy act with five circus riders, closed the show and held the big audience in well.

M. H. S.

VAUDEVILLE REVIEWS

WINTER GARDEN

A very good bill was booked for this theatre this week, with a good variety of eccentric dancing throughout the entire performance. The house was slow in filling, but during the course of the second act practically every seat was occupied.

Lucy Gillett, in Dutch costume, opened the show with a characteristic wooden shoe dance, which was followed by some difficult juggling of the various ornaments about her. Her act was unusual for one of her sex, and was accorded three bows, exceptional for an opening number.

In the act of Mullen and Corelli, we have not only the straight and comedian in a usual routine of a dialogue and a song now and then, but an unusual acrobat and contortionist, and a good comedian. Their tumbling was received equally as well as their dialogue, Corelli performing some remarkable stunts.

Masters and Kraft, in "On with the Dance," assisted by Bobby Dale as "Experience" and a chorus of three girls symbolizing Song, Dance and Comedy, followed in an act replete with beautiful gowns, gorgeous scenery and impressive lighting effects, which added much color to the act. Masters and Kraft maintain their high degree of showmanship throughout, while Dale excels in his acrobatic dancing.

Walter Weems, billed as a "Southern Humorist," has the Southern dialect down to perfection. His act consists of a routine monologue in which he gets off to a good start, due mainly to his droll voice and entertaining style.

The latter part of his dialogue went strong and his final number, a selection on a tuba, revealed the interesting fact that he has some real musical talent. His selection brought a big hand.

Jimmy Hussey and Revue closed the first half, carrying off the honors of the bill. Hussey's activities on the stage consisted in great part of numbers from his original act, including the hunting scene and dialect songs. Lou Edwards in a "Knee Dance" specialty went over well. The improvised boxing match which closed his act was a scream.

Charles Aldrich, a protean artist of high calibre, baffled the audience from start to finish with his lightning like changes. Aldrich, unlike the many other quick change sharks, makes all of his changes without the aid of anyone. His magical bits inserted made his changes all the more baffling. He is one of the best in his line we have yet seen.

Callahan and Bliss, in "Two Sports from Michigan," opened with a clever ditty with the same title. Their makeup, that of a couple small town lads, went well with their various poses throughout the act. Their eccentric dancing scored, while "Atta Boy, Petey," was good for a volume of laughs.

Frances White, still possessing her clever personality, which drew many remarks from the audience, offered in a clear, distinct and pleasing voice her version of personality. Her offering of a character song in Chinese costume brought a big hand, as did her rendition of "Orphan Annie" and "Mississippi." The unbilled pianist in her act kept the act going with a good rendition of popular songs during Miss White's changes.

In next to closing spot, Maxie and George, although now showing for their third successive week, still maintain the high rate of speed with which they started. They have grown to be very popular with the patrons and were given a great reception.

Lapinski's Canine Novelty proved very entertaining for a closing number.

J. F. H.

FIFTH AVENUE

The Taynes opened the show with a contortionist act which was good. The scenery is pretty, and the man is a good performer. They seemed to have some trouble with the orchestra on Monday afternoon, which will undoubtedly smooth itself later.

Frank Mullane was second, and succeeded in stopping the show. He opened with one of the many songs appealing for Irish freedom. This led into some, or rather a great many, Irish anecdotes, entirely unconnected and delivered in a stereotyped manner. Then more songs, and more talk, until he had to beg off with a speech.

Kerr and Ensign have a real novelty act. The girl is discovered on a bench, reading. The man enters with a large number of violins, which he tries to sell her against her will, and much comedy is gotten out of this, both in talk and business. The good part of the act, however, is their presentation of the "talking violins," which was unusually good. A solo by the man, "Dear Old Pal o' Mine," was an effective finish. They took four bows.

Frank Wilcox's sketch starts out in a very conventional manner, with the telephone bell 'n everything, but turns out to be different. It concerns the trials of a business man, with whom the three women in the cast are all in love, in spite of the fact that one of them is married and another engaged to be. Of course it all ends happily for him, although not all of the others.

Arthur and Morton Havel got over fairly well, and never bored the audience during their turn. The act is of the nut variety, with plenty of hokum. There are one or two twists which make it a little different from the standard sidewalk two-act.

"Bits and Pieces," a dance and song revue with Patton and Marks, was remarkably refreshing. For the opening the man is in bed on one side of the stage, the girl on the other. The stage is dark, spotlights being used on the two players. The man is telephoning the girl, and quite a long song duet about "Breakfast in Bed" follows, in which various plays of a season ago are discussed. A big, but undesirable, laugh came later on, when the legs of a mechanic operating a spotlight up in the flies were seen hanging down below the first border. This was remedied for the next number by hauling him up further, but the main difficulty was that the borders weren't low enough, as the drops above the top of cyclorama used could be seen all around the stage. These are little things, but in a finished and very beautiful production like "Bits and Pieces" they count heavily. Four chorus girls are used besides the principals, but they each do bits by themselves and are way out of the class of the usual "members of the ensemble." One of the best numbers in the act is that in which Mr. Patton sings about various plays, and the girls come out one at a time to illustrate them. After applause, a little epilogue was sung in which the audience is thanked for their kindness.

If Howard and Lewis had stayed out much longer than they did, most of the audience would certainly have had hysterics from laughing. These laughs start with the first entrance and are built up steadily until the much overworked phrase "they were a riot" is altogether too mild. The applause continued even after the speech.

The chief objection of H. C. McIntyre and Company's sharp shooting act is that some of the shots seem altogether too marvelous to be real. One of them was shooting through the hole of a phonograph record at about forty feet.

W. D.

RIVERSIDE

Betty Martin and Philip Moore offered "A Midair Classic," which was, for the most part, routine work on the tapes, and the flying rings. The two got over well.

Grace Doro, the pianist, got away very well in number two spot. She did her work gracefully, and showed originality, combined with the technique, attack, and control so essential to such a turn. After a few selections she sang a little number, and followed it up with some impressions of different pianists doing the same piece. She did the Chinese version of the "Love Nest," the Indian, or Egyptian adoption, a pianola, and, finally, the old-fashioned music box.

D'Amore Franklyn and Douglas Charles, assisted by Zella Goodman at the piano, were a "wow." Both of the boys danced well, and kept those in front wondering what they were going to do. While the boys were off changing, Miss Goodman sang a number about a "stage-struck flea" that accidentally got "mashed on a blonde belle." The number went over well. Following this, Charles entered, dressed as a bowery maid, while Franklyn typified the roughneck, and the two, with a great deal of noise, went into a riotous dance that was a big laugh from the start to the finish. After this number, a selection was rendered by Miss Goodman, who showed her control and vocal tone and quality of a melodious voice. This was followed by some really difficult acrobatic balancing by the two boys who went off for a riot. The act was great from the beginning, and while it got the laughs, it also got good applause.

"Chic" Sale, "the Sunday School Entertainment," which began Sunday morning in the church, and ended Friday evening, was a big hit and got a warm reception. In making his announcements, as the rural pastor, he said that the feature of the entertainment would be the turning on of the steam in the new radiators in the church. When the steam was turned on the radiators acted in a true-to-style manner and began knocking. Sale did five impersonations altogether and was a decided success.

Anatol Friedland got away well and scored in an act that is entertaining from start to finish. It was demonstrated at the conclusion of the act that Neil Mack, the director, was the winner of the "popularity walk," in which all the participants of the piece walk across the stage. Friedland sang his old songs as well as the new and scored with them. His girls were attractive and did their work well.

Harry and Denis Du For, with their rapid fire dancing act, were there on the spot with their material and were sent off to five bows. Their first number after the double dance was a marriage song and dance for which the boys received a good hand. Followed a fast single by both men which got them some more applause. Notwithstanding the slight trouble with the orchestra the boys got away big.

Mrs. Sidney Drew, assisted by Gertrude Maitland and Thomas Carrigan, in a comedy entitled "Predestination," were a scream. The comedy dealt with a hungry husband, a "predestinated" wife, and the "other" woman. It is a comedy with only legitimate comedy work, and no especial jokes that made the audience roll down the aisles laughing, but depended more on the ability of the players to make it go. It went and went big. Thomas Carrigan, as the husband, was great and was ably assisted by Gertrude Maitland. Mrs. Drew was exceptionally good.

John Steel closed the bill with a repertory of songs. He was assisted by Jerry Jarnagin, who proved himself a fine accompanist as well as a good pianist.

Steel has a beautiful voice, charming as to quality and he sings with rare style and intelligence and in spite of the lateness of the hour did excellently.

D. S. B.

VAUDEVILLE

COLONIAL

The bill as a whole was an all-round good one, though a little unbalanced as to spotting.

The Luster Brothers opened the bill with as neat a contortion act as has been seen in these parts in many a day. Dressed in tuxedos, with a fine display of showmanship, they kept them laughing and gasping in the same breath. A thrilling back spring from a pedestal and landing on the stage on the bare hands put the finish of this turnover for two bows.

Billy Duval and Merle Symonds (man and woman) came second with an act billed as "their first quarrel." This act, though placed early on the bill, went over to a constant batter of snickers and a clean little finish that called for two bows.

Irving and Jack Kaufman on third goaled them with songs sung as mechanically and as perfect as they do the numbers reproduced on the records from their voices. This is one of those acts that goes over in any kind of an audience. Three bows and an encore.

Harry Norwood and Alpha Hall came next with "It may have happened to you." This is one of those rare acts that opens with a laugh and keeps them laughing all the way through and still it's a very quiet affair. A hesitating lisp, accompanied by a break in Miss Hall's voice, strikes an irresistible chord in the hearts of her listeners. The material and the way it is handled is worthy of mention. But the most noticeable thing about the act is the ease of the couple in putting it over. The naturalness of the material plus the naturalness of the people putting it across makes it a sure fire attraction. Four bows and all of them legitimate was the tribute offered.

Closing the intermission came Sophie Tucker. With the assistance of her boys, she tied the crowd into a knot and then just to show them that she could do it, she untied them and later tied them up again. She left them whistling, stamping and applauding for more. Starting with what she called new numbers, she went right on through her list and could have sung many more. That she was not anxious to hog the act could be seen in her leaving the stage to allow her boys to put over "Ely-Ely," which they did to the detriment of a great many handkerchiefs in the audience. Miss Tucker's "Mammy" number also brought a flush to many a face and a tear to many an eye, though most of the guilty ones tried to cover up with the lighting of the lights. The least that can be said of this act is it stopped the show.

Charles Olcott and Mary Ann opened the second half. This act has been reviewed many a time in these columns, and it is sufficient to say that the combination of clever material, intelligently delivered, was highly appreciated by this audience. Even the gallery (which, by the way, are noisy in this house) kept very still during the high spot of the act, "When a Feller Needs a Friend." Three bows.

Next to closing came one of the surprises of the evening in Miss Juliet, who threatened to tie up the show indefinitely by amusing the crowd for over a half hour with her "One Girl Revue." Everybody in the audience seemed to have some favorite star that they wanted this little lady to imitate. Three encores.

Vlasta Maslova and Constantin Kobloff, a Michel Fokine presentation under the direction of Meyer Golden, closed the show, actually putting over something new in the way of a strictly dancing act. With a beautiful boudoir set, in blue and caramel, the couple held the now show-filled crowd with a production called, "Spectre de la Rose," a dance interpretation of a young girl's dream of a rose that flies through her bedroom window. As a classical offering it ranks by itself and can be considered one of the best that Fokine has offered to date. E. H.

SHOW REVIEWS

44th STREET

The crowd was slow in congregating for the first night performance at this theatre this week, although the lower floor was well filled along the end of the first half, while there were some very noticeable gaps in the balcony. The Leach Wallin Trio, three girls clad in white, with white wigs, opened. Two of the company supported a slack wire with iron jaws while the third member performed acrobatic and contortion stunts on the wire. All three possess and displayed manly features.

Ford and Truly, the latter a cute little dog, were very entertaining in number two spot. Ford deserves much credit for his handling of the little quadruped, who performed very cleverly, especially so in his imitations of his trainer.

Lord-Ain gave a good account of himself in his various songs in different voice. In his version of "Rigoletto," in which he takes the part of the entire quartet, he showed to good advantage, but he excels in his beautiful falsetto. Most of his numbers were offered in high voice and drew a favorable reception. We cannot understand his awkward appearance, in which he passes through the orchestra on to the stage.

Bob Nelson in number four, with Herbert Hewson at the piano, took second honors on the bill. Nelson surely possesses the faculty of knowing how to put a song over. His voice isn't one of the prima donna type, but, nevertheless, the spirit and pep, together with his unique personality, is a great factor in his good showing. From his opening song, "My Home Town," to the very close, he was all smiles. The catchwords, to the tune of published numbers, were very comical, but the loud playing of the orchestra at times smothered his voice.

The first half of the show had a worthy closing in the Brendel and Bert Revue. Brendel, with his comical mannerisms, ranks with the cleverest in the show business. Their act is introduced with a toe dance by Helen Nelidova, who performed in very graceful style. The two principals followed with bits from their original vaudeville act, "The Swede." Their next scene was a part of their late comedy success, "Cinderella on Broadway," a farce which brought the house down. Frank Masters and Peggy Brown showed to good advantage in their terpsichorean steps in between scenes.

The chorus had very little to do throughout the entire number, and the act would be equally impressive without it. The Lockfords, who have been seen at the Winter Garden three successive weeks a short while ago, and reviewed in these columns, gave a wonderful exhibition of terpsichorean exercises. Their offering is slightly inclined to be a strong man act at times, then it takes on the aspect of a contortion affair, and there are also hints of the Apache dance.

Lee White, with Clay Smith as pianist, and also an aid in a couple of her numbers, didn't appear very strong for a next to closing number. Their offering was by no means impressive, and might be classed with any ordinary singing turn.

In closing, Kranz and White were very improperly placed. In these two men we have a pair of real good comedians, who had the goods and produced it. But the audience had soured by the time this act came, and only their good work kept the patrons in to the end. J. F. H.

HUDSON RESUMES VAUDEVILLE

The Playhouse, at Hudson, N. Y., has resumed vaudeville, playing five acts and a feature picture, on a split week policy. The Fally Marcus Agency is booking the house which is managed by A. A. Elliot.

81st STREET

Alice De Garmo, flying trapeze artiste, opened a corking six-act bill with a few stunts on the trapeze. She got away well, but her finish held up the offering. The finish consisted of two minutes of back flipping on the trapeze. The stunt took the house.

In number two, McFarlane and Palace had no difficulty in holding their own, and, incidentally, getting a fine hand at the closing. Their material consisted of comedy songs with a punch. The second number had a laughing chorus that got over in good shape and drew a fine hand. They finished with a version of the "Home Again Blue" that could be named the "Eating House Sighs." There was a lot of comedy gleaned from the version, and the two closed to a hand that brought them out for five calls.

Signor Friscoe, the xylophonist, was a sensation. He started *fortissimo* on a classic and finished with a twinkling of jazz that got the audience, putting him over for a smashing opening. After this, Friscoe stated that he would attempt, with the permission of Mr. Thomas Edison, a rather novel stunt, that of playing his instrument in conjunction with the Edison reproducer, which was to play the piece that he was playing, "My Rosary." He asked the audience to close their eyes and judge for themselves. The reproduction was practically without a flaw and was received with an ovation. Following this, with the aid of a "plant" in one of the loges, he gleaned a lot of comedy.

"Parlor, Bedroom and Bath," a seven people sketch, and just what the name implies, was a flop on the opening, but, towards the end, picked up a little speed and got over fair enough. The plot is of a man who is loved by his wife just so long as she thinks him to be a lady killer. The funniest point in the sketch was a mistake of the flymen. In the middle of the opening speeches, they let down the chandelier. The two on the stage were out for a moment, but picked up their lines and got away well.

Bessie Browning, in songs, jokes and general "nut" comedy, was a sensation. She used one of her own numbers and stopped the show, into the middle of the next, and final act, which was:

The Wright Dancers; this act took the legitimate hand of the evening and deserved everything they got and a lot more tacked on the end. The man dressed as an Annapolis graduate, entered asking the maid for his fiancé and was asked to take a seat while she prepared for him. While he was sitting in the chair he thought over some of his experiences with dancers in foreign countries and these dances were done as he told of them. First came the Russian dances, done in Cossack garb, by four ballet girls and the premiere danseuse. Each girl had her own dance to do, and she did it with remarkable ease, poise and grace. Following, the man sang, in a very exceptional voice, "I Hear You Calling Me," for which he received a storm of approval. This rendition started a Spanish dance, done as the Spaniards really do it! This was followed by a double Parisian dance by two girls who got away strong. The Oriental dance, for staging and demonstrated ability, was the best, with no exceptions or reservations, that we have ever seen. The dances were wonderfully done by people who knew how to do them, and the dance literally stopped the show. Finally an American Indian war dance by one of the girls, and the offering closed with a real American foxtrot done by the boy and the girl he is to marry. The act was a "wow," a riot, a knockout, or anything you can call the hit of the show. D. S. B.

RIVIERA

The newest of the Keith-Moss houses, the Riviera, on St. John's Place and Kingston Avenue, Brooklyn, opened to an S. R. O. sign on Thursday evening last. The house was filled by a throng numbering over twenty-six hundred people.

The color tone of the house is rose, with dashes of old gold and silver. The theatre, in construction and type, is the first of its kind in this section of the city, and marks a new era in vaudeville.

The walls of the theatre were done in a soft rose, with silver candle-brackets at various points advantageous to the fire exits. In these brackets, rose colored lights gleamed softly, while far up, from the golden domed ceiling, hung crystal chandeliers with subdued red, white and blue lamps. The proscenium arch was a mass of intricate gold filigree work, patterned much after the ornamental windows of old European cathedrals.

The parlors, set well back in the foyer, were decorated with oil paintings, and water colors, each lit by small silvered wall brackets, with old rose shades of silk. Many comfortable lounges and upholstered chairs, of the same deep rose velvet, stood in various portions of the parlors.

On the mezzanine floor are similar parlors, decorated in the same color, but in size, a trifle less commodious than those on the foyer.

It is interesting to note that there are no stage boxes in this theatre, the only similar seats being loges. The house has a seating capacity of 2,500.

The artists will benefit when playing this house, for the dressing rooms are all on the stage door.

The house is a split week, six acts each half, and feature. Mr. Rittenberg is the manager, Louis Hartman the assistant manager.

The acts, in order of their appearance, were Cook, Mortimer, and Harvey, two men and a girl, doing a basketball game on bicycles. All the lights were switched off, the players playing in darkness, using illuminated sticks and ball. The act went over for a "wow," and, at the conclusion, a bouquet of flowers was presented to Miss Harvey.

Greenlee and Drayton, two colored boys, got over in fine shape, with their talk, which was in five languages—and their dancing. The boys were warmly received, and got away well.

Margaret Young followed in the third spot with her songs. She was more than cordially received, and took two encores, scoring a fine hand at the conclusion, when a large bouquet of chrysanthemums was handed to her across the footlights.

The Four Mortons, Sam, Kitty, Martha and Joe, were a riot on their entrance, and needless to say, were a sensation. They took an encore.

William and Joe Mandel, in "An Unusual Occurrence," who followed them, got over with an unusual bang. The act was a burlesque on two stage hands who were forced to take the place of an acrobatic turn. The boys were a howl, and got a laugh on everything they executed. They did some legitimate tricks for their encores, and scored heavily.

The Lightner Sisters and Alexander, an eight people act, closed the first part of the bill, and got over strong.

Following this several acts were announced as having volunteered their services and who would shortly appear. Irving and Jack Kaufman were the first to go on, and they were warmly received on their songs.

They were followed by Roscoe Ails and Kate Pullman, who "ad libbed" to an amused audience. They calmed down after a while and Ails went into his regular act, assisted by his jazz band.

After this act, Harry Carroll and the Bennett Twins were scheduled to appear, but, owing to the late hour, they did not do anything. D. S. B.

VAUDEVILLE

125TH STREET

(Last Half)

Paul de Valt's Arabian Horses opened the show here with a few tricks and posing. The first horse was rebellious in the extreme and did nothing at all that was worth seeing, in spite of much tugging, pulling and coaxing on the part of Mr. de Valt. The second was a little better, but not much. A long period in school and a lot of breaking in on the small time is what they need, if Thursday's performance was at all typical of what they usually do.

After this there was a long wait, and then the curtain rose, giving the audience an opportunity to view the completion of the setting of the stage, an interesting performance viewed in the semi-darkness of the working lights. Le Vine, Audrey and Dorf had second place, and incidentally also had the applause honors of the show. One of the boys enters and announces that they are going to give the audience something new. Then he does a Pat Rooney imitation. A piano solo by the accompanist, the rivalry of the singer and the dancer for the girl's smiles, an Apache dance, and a Frisco imitation are among the other features of the turn. They all work hard and have ability.

McCormick and Wallace, with a really novel and entertaining ventriloquial offering were third. This is very well handled and is amusing all the way through. The man is the mainstay of the act, but Miss Wallace adds class and variety.

Paul Hill and Company is a nut offering, and as such registers satisfactorily. He affects a lecturer type, while his assistant does a female impersonation most of the time. His main bit is the impersonation of great living men, including Sloane of Sloane's liniment, etc.

In introducing these, Hill conflicts badly with a bit used by Will Mahoney, in requesting a waltz and then saying "Cease."

Milo and Hughes headlined, but for some strange reason the audience wasn't particularly responsive to them, particularly at the end. It wasn't the fault of the performers, however, and just why they didn't go over is a mystery.

A Modern Cocktail is a very jazzy jazz entertainment. A girl, assisted by a jazz band, comprise the turn, and it held the audience fairly well Thursday afternoon. Each of the boys is good enough in his line, and the girl handles her songs very well also, keeping up the spirit and pep remarkably well.

58TH STREET

(Last Half)

This week's bill is more or less unbalanced, due to the sameness of the acts, but the orchestra has improved which offsets its topheaviness. The presence of two musical acts on the bill filled the program with music, but as melody is the biggest seller at this house, both acts got their share of applause. Alice DeCarro opened the bill with her trapeze act, which, though nothing out of the ordinary, seemed to go over very big with the opening house crowd. Took three bows.

Farnum and Farnum, in an act billed as strictly a hokum affair followed second. The act, consisting of man and woman seemed to be a little old fashioned in its delivery but the audience liked it and called them for two bows. This act appears to be sorely in need of rehearsing, and more room to work in, as it seemed too crowded trying to work in "one."

Valda, with her songs and dances, was the third to show. With the assistance of Lynn Buras at the piano, this act went over nicely, each song getting its little share of applause. Act took two bows.

Fred Gray Trio (see New Acts), stopped the show. Assisted by two sweet appearing young ladies, this veteran musician showman put over a musical act with comedy that left nothing wanting. Everything he did called for a laugh, and from his entrance he had the crowds eating out of his hand. The girls were noticeably good on their instruments, and of sweet personality. The final saxophone finish with all three playing the same instruments hit the audience in its weak spot and as a result, the act was forced to take three bows and play two encore numbers.

Miller and Anthony, two blackfaced, with their graveyard skit seemed to strike home in everything they did until they reached the finish of the act. Considerable improvement and cutting could be made on the finish of this turn to make it a first class offering.

Anger and Packer (man and woman), came next to closing. Their act leaves nothing to be desired in the way of clean light comedy. The man as an elderly German character, has a cleverness that speaks of long years of burlesque experience. Three bows and a speech.

The Hollis Quartette closed the show. This act consists of five saxophone players and is modeled after the Six Brown Brothers, even to the costuming. They play fair horns but are in need of considerable practice. Two bows.

W. D.

W. D.

FIFTH AVE.

(Last Half)

There was a good crowd in attendance at the matinee performance at this theatre when Frank Browne, master of the xylophone, opened the bill. The popular numbers he offered went over well, and his act deserves better than an opening spot.

Bert and Lottie Walton, didn't seem to get off very well in their dialogue, which gave way to dance numbers done singly, and then doubly, all of which scored with the audience. A suggestion would be in order for them to either drop their dialogue or get some new material.

In number three Laurie Ordway, assisted by a pianist, enacted a miniature revue in which she takes the part of a vampire, a blushing bride and the mother of a child. Her last impersonation is practically the same as that of Lillian Shaw, but nevertheless drew a big hand.

Owen McGivney, a lightning change artist, enacted a sketch from Dickens' "Oliver Twist," taking the part of five distinct characters, appearing at very short intervals in the characteristic garb of each one. His vocal impersonations of each character, especially of the old lady, are all well done, and were given a big hand.

The popular song writer and colored entertainer Shelton Brooks, amused with a number of his old songs, inserting a monologue which went over well and took four bows.

North and Halliday, in their rube skit, proved a big hit. North as Frank, married and living happily in the country, is visited by his old home town friend Ed, who has established himself in the big city. North acted the part of a genuine country lad, while Halliday showed to advantage as a wise chap from the city. Their gags, although they went over, were a trifle exaggerated.

In "The Spirit of Mardi Gras," in which there were ten characters, five of them girls, there was a mixture of mirth, melody and song. The gorgeous costumes, beautiful drops and impressive lighting effects all added to the good work done by the cast.

Wilson Bros. came in next to closing in their offering "The Lieutenant and the Cop." They had the audience laughing throughout with their imitations. The lieutenant was very fond of picking out different parties in the audience and telling them to "Get out." This gag proved funny at the start but it was overdone.

In closing, Cagwin and Fitzgerald, two young men and a lady, offered several spectacular dances, with a few song numbers by Cagwin from "The O'Brien Girl," in which he recently performed. Their act is well done and would go better further up on the bill.

J. F. H.

STATE

(Last Half)

The show at this house, for the last half, is an unbalanced one, especially in the way of male comedy teams. There are three of them on the bill, and crowded as they are into a show of six acts they almost appear to be following each other.

Mankin, the frog man, opens the bill. His new offering is more or less a weird affair, but all in all is an act beautiful. Set in full, the scheme is of a swamp and semilighted, proves very effective. For an act of the type, he got more than the usual amount of applause. His contortions are practically the same as in former years. Act took two curtains.

Casson Bros. came second, with a dancing act that looked very good until they reached the paper tearing stage. At this point one of the team sings a ballad while the other, with his hands behind him, tears out a design from a folded newspaper. This form of amusement was popular in the old day of museums but doesn't seem to take well in these times. If it wasn't for the unusual dance routine put over by the team to follow this bit it would have gone bad with them in the way of applause.

Williams and Weston, another male team, came third. This act, though entertaining, would not stop a show. Most of their comedy is based on the old misunderstanding idea. Here and there, they register a laugh, but no guffaws. The material is good in spots but is sorely in need of editing as some of the lines used, killed the few laughs there was a chance of getting. After a song based on "You Wouldn't Know the Old Place Now," the act got off to one bow.

Skelly and Helt Revue, consisting of four girls, held down the feature spot of the bill. This act as a feature is weak. It is merely twenty minutes of songs and dances, intermingled with a little comedy lines here and there by Skelly. Even the songs used are aged, and get very little response from audiences that expect that if the songs heard are not new, they at least are put over strongly. As a comedian, Skelly gets most of his laughs by crossing his eyes and a trip fall in the light trough. This is only funny the first few times used. Act took one bow and forced two.

Wilson and Larson closed the bill. This is a comedy tumbling and dancing act and by far the best of the show. They open with a clever routine of soft shoe stuff and go into a full stage.

E. H.

AMERICAN

(Last Half)

For variety, this house for the last half is presenting a fair bill.

Lyndall Laurel and Company opened the show. This act consists of three girls and a man, and what little plot there is to it appears to be written solely for the purpose of displaying the athletic prowess of the women in the act. Its setting is "full," and a special drop gives the locale as a seaside resort. The usual "shortage of men" gag is resorted to in order to arouse an argument between two of the women. They decide to put on a boxing match, the winner to claim the one lone man at the seashore. To a mixed audience with men prevailing this bit is a howl, and every time a padded glove lands with a smack on the painted face of one of the women, the audience voiced its approval in loud laughs. Following this, two of the women staged a wrestling exhibit. This to the crowd is not as exciting as the boxing bit and did not go over as well. As a finish, one of the women in lightning fashion proceeds to throw all three of her associates with the man taking the heaviest falls. One bow.

Burns and Klein came second on the bill. This act has been reviewed before in these columns and is really a standard act and can always be depended upon to liven up the show. One of them as a Yiddish comedian, almost stops the show with a blue number. The rest of their act went over very big with the crowds. Took two bows.

Done Kingsbury & Company, a three-people dancing act consisting of two women and a man, didn't register so well. There is nothing in this act to make it an outstanding one. The dancing is very ordinary, while the man in the turn is void of personality. A little Irish number done by one of the women on a harp was the high spot of the act so far as the audience were concerned.

Pardo and Archer, a boy and girl act, came next. The act is prettily done and concerns a widow who is left three million, and a young, but ambitious lawyer. The young man finally wins the girl, with the assistance of a few songs and the act closes merrily. Took two bows.

Manuel Romaine Trio (male) was next to closing. This act depends principally on Romaine's once famous minstrel voice to put it over the high spots while the comedy of the two young men dancers is expected to carry it along in the smoother places. One bow.

Betty Bond, the feature of the bill, closed the show. Billed as coming direct from musical productions this young lady displays an ability and a personality that is pleasingly rare to cheaper class vaudeville. She was by far the hit of the bill.

E. H.

TWENTY-THIRD ST.

(Last Half)

This house played to a capacity audience on Thursday night.

W. S. Harvey and Co. opened with a juggling act. It opens with the woman singing a popular song, which is interrupted by the man, who starts to juggle. He handles some heavy pieces of furniture. It pleased the audience.

Hart and Rose, two men do a piano act. They start off with a double number after which the boy at the piano sings a single number. A specially written song which introduces an impression of Al Jolson and Eddie Leonard, is done fairly well by one of the members of the act and they finish with a double. The act is good and should be able to play houses better than the small time houses. The boys have a neat appearance and pleasing voices.

James B. Carson followed with songs and talk. Some of his talk is very bright, while in spots it becomes rather risqué and also contains a lot of "give me your kind applause." A few changes would greatly help the offering.

Tom Martin and Co., with a comedy sketch entitled "Jed's Vacation," is a good laughing act. It contains laugh after laugh and both the man and woman are good performers.

Babcock and Dolly were without question the hit of the bill. The woman does a French character throughout the act, and does not lose her dialect for a minute while the man gets his share of laughs with rough comedy. After a little talk, which is well put together the woman does a little French song and dance and puts it over. This is followed by a fast dance by the man, which also got its share of applause. During the action of the act, the man takes several bumps, and he knows how to take them. A number by the team is used to close with the man doing an acrobatic dance finishing with a neck spin. They stopped the show.

The Tennessee Ten, consisting of eight men and two women closed. This act opens fast and closes the same way. They open in full stage for their first number, then go to a special drop in one for a number by one of the men and a woman. A jazz band made up of seven of the boys registered. Several fast dances are brought in by different members of the "ten" and they finished in great shape. This is a corking good act with plenty of pep.

S. H. M.

JEFFERSON

(Last Half)

The bill is a complete surprise this week, most of the acts being far above the usual run at this theatre. "Love Never Dies," a melodrama, is the feature picture, which, by the way happens to be running at a Broadway movie house, and gives an idea of the kind of show here. The Clown Seal opened the show, and gave a diverting performance and made an entertaining sort of opening act.

Joyce and Parker in the second spot seem to be a couple of novices at the game, but this may at times mean that they are clever show folk. The man opens the act with some talk and the girl joins soon after; later a piano is moved out and the man played while the girl sang two or three songs and danced a little. The dialogue in between was fair, the last half of the act being much better than the first half. As one says "though we haven't much to offer the act is clean." And that is one thing in its favor, the act is delightfully unsophisticated, and the man lapsed when he talked.

"Going Up," an aviation sketch with a cast of four men and a girl supplied laughs in a novel manner. The plot of the piece concerns a man very much in love with a girl who thinks he is an aviator of considerable skill because he wrote a book on the subject. It is a condensed version of the old musical play.

Rae Eleanor Ball and Brother scored with their musical offering, the girl playing the violin and the man the cello. They have a novel way of presenting their act, and are skilled musicians.

Charles Olcott and Mary Ann gave a pleasing performance, the girl's youthful appeal, when singing juvenile numbers, getting the house at once. Although such numbers are her forte, she also registered well as a baby vamp, and other songs. One never tires of hearing her voice and she is certainly good to look upon. Singing Olcott's song "When a Feller Needs a Friend," she gives an example of the difference between artists. A few words of the verse about her dog Rover and the baby and the house was in laughter; later a few words about Rover dying with the effective aid of a tear or two and Mary Ann had them swallowing lumps in their throats.

An act in a class by itself is Billy Sharp's "20th Century Revue," which is playing a return engagement at this house. From the shimmering violinist in the jazz band to Mr. Sharp's dancing which closed the act everything went over great, and justly so.

Weber and Ellotte, in the next to closing spot, two men, one straight and the other as a Hebrew comic, handed out quite a few laughs. The straight man arrives and his partner announces from the wings that he can't find his trousers. Later the partner is seated in the audience and finally is induced to come on the stage, much comedy ensuing. They close with a duet which went over well.

Harry La Vail and Sister, acrobats, closed the show with an unusual offering of daring and spectacular stunts, done with speed and minus all stalling.

M. H. S.

REGENT

(Last Half)

Peggy Bremen and Brother opened a six act bill with ladder stunts. The scene is unusual in that it is laid in the abode of the devil. The "brother," dressed as the devil, appeared, and, with a flash of flame, caused Miss Bremen to appear from a "prop" hill. This hill was fired, and showed two ladders balanced in back.

Frank Ward and Co. (the company consisting of several small dolls) got over well in number two. Ward places his first two fingers where the dolls' legs should be and makes the tiny figures perform dances. Among the more important of the imitations of the famous dancers were the Dolly Sisters, Geo. M. Cohan and the Honeymoon Pair.

McCormick and Irving, man and woman, were also accorded a good hand. The woman sings well and the man furnished the comedy. The woman is exceptionally good and scored a personal hit.

The audience had an opportunity to hear some fine singing in a vaudeville opera, entitled "The New Producer," a nine-people act. All of the voices, from the prima donna to the ladies of the ensemble, were excellent. The singing was all done under the direction of a musical director, and some of the selections were "Toreador," from "Carmen," the "Trio" from "Il Trovatore," the prayer from "Cavalleria," and the "Sextet from Lucia." There was also a toe-danseuse who was good.

Following, in next to closing, came Lew Welch in his comic monologue that was a hit from the start. Towards the end, it began to drag a little, but Mr. Welch had a cold, as he afterwards announced when called upon for more. The house whistled, and called, and applauded for quite some time after the conclusion of the offering.

Kirby, Quinn and Anger, two men and a woman closed the bill. The three did some good singing and dancing. The two men are exceptional dancers while the woman had a beautiful voice.

D. S. B.

VAUDEVILLE

MOLLY McINTYRE & CO.

Theatre—23rd St.
Style—Comedy sketch.
Time—Eighteen minutes.
Setting—Special.

The act is a story of an actress who is desirous of getting the starring part in a new play. The scene is laid in the home of the author, who is worried because it was impossible for him to secure the services of a good leading lady.

As he was worrying, the bell rang and his butler, who had been instructed to give no women admittance to his rooms, went to the door. A voice was heard off stage—a female voice—evidently arguing with the butler as to the advisability of buying a pair of shoelaces. Immediately after this there was silence, and the butler appeared, trying to support a girl, who apparently had fainted. The author did all in his power to make her comfortable, and, while doing this, she relieved him of his watch and cigarette case. It might be said at this point that the girl was Irish. When the author discovered his losses, he called for the police, whereupon there was a long scene of pleading, and playing on his sense of chivalry. Of course the author believed the young woman, and suggests her as a possible candidate for the part in his piece. She then disclosed herself, and was accepted. Followed a little love scene, taken from a few lines of the piece, which were to the effect that the girl loved the man. Not at all unusual.

The playwright did fairly well in one of the principal parts and the other two characters were well done, and caused many laughs. Miss McIntyre did exceedingly well, and made the most of the part. In her evening dress she was charming, and her disclosure scene was dramatic.

The piece has a rather weak plot, which, notwithstanding, is well put together. If the leading man were rehearsed so that his delivery would get over in better shape, the offering would be improved greatly, and amply able to hold down a good spot on the big bills.

D. S. B.

MACK AND LA RUE

Theatre—23rd St.
Style—Skating.
Time—Ten minutes.
Setting—In full.

A man and woman, clad in white, with a back drop and proscenium drop in two, doing some very fast work on roller skates, received a big hand for their well-executed offering. For the opening number, the two did a double exhibition that was long, but full of good material that got across well, in spite of the cramped stage at this house. Followed a single by the girl, who was dressed in an abbreviated costume that caused a few exclamations on the part of the more conservative members of the audience. The girl, in this number, had lots of style which, coupled with her stage presence and showmanship, put her single across with a smash. The man then entered for a single number of his own, namely, a skate clog. His taps were perfect, and his time good. He executed a number of different steps, inclusive of a fast spin that put him across for a "wow." The act closed with a novelty. The girl, by means of a neck band which was attached to the man, spun around while he spun her, thus executing different motions at once. This was a beautiful piece of business, and marks the act.

As the act stands, it should go well in a good spot on the big-time, for there is plenty of good material which is handled in a good style by two able performers.

D. S. B.

NEW ACTS AND REAPPEARANCES

PERCY HASWELL AND CO.

Theatre—Regent.
Style—Sketch.
Time—Eighteen minutes.
Setting—Full stage.

The playlet, entitled, "Bits of Irish," has for its characters a good natured, elderly Irish woman, her son, fresh from college, and a chorus girl. The stage is set in the parlor of the boy's mother, with the two discussing the olden times. The boy reveals to his mother that he is in trouble, that a certain chorus girl has numerous letters of his in which he promised to marry. He explains to his mother that he also helped the girl along financially, but now that he has come to his senses, he had no use for the girl and wished to get her off his mind. But the chorus girl had his letters and had warned him she would sue for breach of promise if he threw her over. Reason for the girl claiming him as obstinately as she did was because he told her that his mother was very wealthy. The boy still retained a picture of the girl in her burlesque regalia which he gave to his mother, and told of all her traits and manners.

It so happened that the boy's mother was a dressmaker by day and a fortune teller at night. When night came it brought into the fortune teller's den a chorus girl, whom the mother immediately recognized as the girl with whom her son was involved. The chorus girl wishes her fortune told, at which our heroine reveals the entire truth of the girl's relations with the son. The fortune teller makes it known that the girl has certain letters which she advises her to get rid of, and finally prevails upon her to do so. As the girl is leaving the son arrives on the scene, and the whole scheme reveals itself to the chorus girl, but too late.

The mother and chorus girl read their lines very well, but there is room for improvement in the son's part. He appears to be timid and unnatural, which is altogether uncalled for. The plot is coherent throughout and holds interest to the finish.

J. F. H.

LORRAINE, GAGWIN & FITZGERALD

Theatre—Harlem Opera House.
Style—Dancing.
Time—Fifteen minutes.
Setting—Special.

This is a classy act. Set in a special "cyc" with a well dressed stage, the two men and a woman go through a dancing and singing turn that would be a credit to any bill. The act is entitled, "The Moth and Flames," and a dance depicting this is used as a finish. The three members of the act are pleasing and clever showmen that handle their bits in an old-fashioned style despite the fact that neither of them appear over twenty-five.

The act opens with all three on stage. One of the men plays a piano, while the other two dance. Following this a dance that starts as an Apache is done by one of the men and the woman. This dance soon develops into an eccentric. The other man then comes on and sings a medley of several production numbers which he says he introduced in the original shows. The girl follows this with a cleverly delivered and executed toe dance. As a finish they do a moth and flame dance. Two of them dance, while the third sings a song relative to the situation. This is a big time act in every sense of the word. An ideal three or four spot offering.

E. H.

BERRICK AND HART

Theatre—58th St.
Style—Comedy skit.
Time—Fifteen minutes.
Setting—Special.

The act opens in "one," the girl coming on, indignant and scolding the short rotund man who followed her, carrying two suitcases. In the conversation that passed between them it is learned that he is a college boy and that his flivver broke down while eloping with her.

A farmer comes along and sells the boy a horse which is somewhere down the road. Each sang a verse and chorus of a special song and the girl went into a dance, being hampered somewhat by the curtain, the stage in "one" at this theatre being unusually small. After a short duet, they go for their horse and a special place drop in "four" depicts some rural scenery and a barn.

The "horse" was there; with the aid of two men and some plush and other horse attributes considerable comedy was supplied. Wild at first, and chasing the couple around the stage, it later consented to be harnessed to a two-wheeled gig and the act ended up with a run-away. The hoke went over very well and got many laughs out of the audience.

The voices of both are fair and the couple sold their stuff in a pretty good manner. The act ought to make a good novelty and comedy skit for the three a day and similar houses.

M. H. S.

FRED GRAY TRIO

Theatre—58th St.
Style—Musical.
Time—Twenty-two minutes.
Setting—Special.

This act opens in "one" with a special silk drop and the appearance of Fred Gray in comedy bell boy make-up. After a short dialogue between him and one of the girls, punctuated here and there with a funny little squeak by Fred Gray, it goes into five with a special "cyc" of blue and gold.

In this set the trio (two girls and Gray) do a number of well executed songs, then the act goes into "one" again. Here they do a trombone number with a comedy finish where the girls leave Gray on the stage. At the finish of Gray's trombone number, the act jumps back to full again, this time with an Egyptian setting. The girls, dressed in Egyptian costumes, put over a number on the French horn and saxophone. Gray, in comedy Egyptian costume comes on, and following his entrance the act goes into "one" with all three playing saxophones, which they do play well.

The girls have appearance and personality to spare. As musicians they are artists and from a comedy angle the act is full of surprises.

E. H.

LOCKHARDT AND LADDIE

Theatre—Audubon.
Time—Ten minutes.
Setting—In "one" and "two."

The two men appear behind the footlights in street clothes, and offer an introductory song and dance number, followed by a remark from one of the partners that the management wanted them to do their regular performance. They then pass on to their tumbling act. Their stunts, which are all difficult, are done well, and the bits of comedy they insert go to help their offering along. This couple is another of the very few who are getting away from the purely acrobatic act.

J. F. H.

THE FOUR PEARLS

Theatre—23rd St.
Style—Dancing.
Time—Fifteen minutes.
Setting—In "three."

This act, two men and two women, got away well to a not too good house. The four dance together, singly and in pairs. The men, in the opening, were dressed in Tuxedo suits and wore fedora hats. The two girls, who are very dark, wore most becoming evening gowns. For the opening, the four stepped from behind the back drop, through splits in the drop, and executed, with exceptional grace and ease, a quadruple soft shoe which was excellently done. They received a good hand for this, and the forthcoming applause was enthusiastic and merited.

Followed an inebriate dance, and song by the two men, entitled "I Took Henry To His Front Door," which was a "wow." Throughout the entire performance of this number, neither of the men attempted to overdo the bit, and, as a result, got a big hand. They took no encore.

Followed a good double number, by the two girls, which, while going over strong, did not reach the audience as did the exhibition by the two men.

Followed a minuet soft shoe, by man and woman, then a barn dance, done in clog, a fast dance in clog, with clog shoes by the two men, a quadruple clog by the ensemble, and the act closed to a "wow" and a bang.

The act is distinctly big time, and should, in its present condition, hold down number three or four spot with ease.

D. S. B.

FRANCES DOUGHERTY

Theatre—125th St.
Style—Pianologue and singing.
Time—Twelve minutes.
Setting—"One."

This act opens with a more or less clever pianologue done by a lady with a neat stage personality. The number takes in several choruses; after a sort of introductory song in which the lady tells you what she is about to do.

Following this she goes into a routine of softshoe dancing, or, at least, that is what she calls it in the song. In reality it is a combination of one or two chorus steps, placed in the act solely for reason of variety. After the dance the lady returns to the piano, this time for a "coon" song, which she plays and sings. Following the "darker" number she goes into one of those weeping "Mammy" songs as the climax of the act. As a finish she sings a number based on styles, the latter being the best part of the act.

As an act it is neither strong enough or good enough for anything better than "good small time."

E. H.

BRYANT AND STEWART

Theatre—Audubon.
Style—Comedy skit.
Time—Twelve minutes.
Setting—In "one."

Bryant and Stewart, a male couple, would do very well on any number two spot on the better small time. Their offering is one which keeps the audience laughing all the time. The act is purely a nut comedy and neither has a straight face throughout the entire offering. Their improvised tortoise shelled spectacles give them peculiar appearance from the start, which they maintain to the end. Both know how to send over their gags, which all strike the hearts of the audience. Their finale, a verbal quarrel, through some imitation saxophones, was given a good hand and took four bows.

J. F. H.

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THEATRE ORCHESTRAS

Why are the orchestras in so many of the smaller vaudeville houses so unmusical? Is it because the early musical training of the players has been entirely along the classical lines and that this has imbued them with contempt for the popular tunes, which make up the large portion of the repertoires now played? Or is it because they are just made up of musicians whose only purpose in life is to achieve the conclusion of the musical task allotted to each during a performance?

Whatever the reason, the fact remains, that in a great majority of the small time houses in New York, and even in a number of the big ones, the playing of the orchestras is such, especially during the first part of the week, that acts in which music is a feature are robbed of at least half of their entertaining value, and sometimes are ruined completely.

In all probability, it was this reason that big acts, headed by talented performers, have gone into the vaudeville houses with orchestras of their own and have practically dispensed with the house organization altogether.

The public, at present, is wildly enthusiastic over the orchestra music, and organizations that play the popular tunes well, are not only a big demand in the dance places, but in vaudeville as well, where orchestras have not only headlined the big bills, but have scored hits of remarkable magnitude. The Paul Whiteman organization, at the Palace Theatre recently, scored a success rarely equalled by any headline act, proving conclusively that audiences want to hear and enjoy orchestral playing. Managers, especially of the old time type, have fallen behind the times, in the matter of their orchestras, which if kept up to the standard the public is now demanding, would not only give far more satisfaction, but would increase the drawing power of the house as well.

There is a big commercial value to the good orchestra. This has been definitely established by the organizations in the big picture theatres, like the Strand, Rialto, Rivoli, and others. The success of these big theatres depends largely upon the orchestras, and their musical programs have become as important a feature as the pictures shown.

It is to be hoped that the deplorable musical condition which exists in the vaudeville houses in connection with the orchestras will be remedied, as it surely can be. The policy of vaudeville has for years been to improve the type of entertainment, and the musical end, an important one, should not be neglected. If for no other reason, it is an important financial matter and should be seriously considered.

Answers to Queries

C. I.—Steeplechase Park, Coney Island, was burned July 28, 1907.

She.—The Olympic Theatre, Chicago, was burned June 14, 1907.

B. W.—Rose Stahl played "The Chorus Lady" at Power's Theatre, Chicago.

W. J. M.—The show is entitled "Bits O' Broadway," on the Columbia Wheel.

Rice.—Mme. Hading, M. Coquelin Co., appeared at Hookey's Theatre in Chicago in French repertoire.

E. S.—"The Rising Generation" was played by Billy Barry at the New Park Theatre, New York.

Boxer.—George Dixon fought William Wallace in London, June 28, 1890. The bout lasted 18 rounds.

H. and H.—"The Woolen Stocking" was a Harrigan production, made at Harrigan's Theatre, New York, in 1893.

Cork.—Arthur Deagon was with "The Time, the Place and The Girl" Co. at Wallack's Theatre, New York.

Ring.—Joe. Coburn and Captain Saunders were joint proprietors of the "White House" on Grand Street, New York.

L. O.—"My Mary" was the title of a song written by Fred. Fischer and published by his company, some years ago.

Occ.—Fannie Ward appeared in "The Rainmaker of Syria" at the Casino, New York. Nina Farrington was also in the cast.

Turf.—"Parole" made his first public appearance in England in the race for the Newmarket Handicap, which he won April 15, 1879.

Boston.—John L. Sullivan was born at Boston, Mass., October 15, 1858; Charles Mitchell, at Birmingham, England, November 24, 1861.

Rose.—Dallas Tyler was with Richard Mansfield and W. H. Crane's Companies. She appeared in England with Wm. H. Gillette's Co.

Tragis.—Louis James was born at Tremont, Ill., in 1842. He was with John Drew's Stock Co. at the Arch Street Theatre, Philadelphia.

Sip.—"Charley's Aunt" featured Etienne Girardot, with Henry Woodruff, W. J. Ferguson, Nanette Comstock and Jessie Busley among the cast.

R. O. M.—Mr. and Mrs. Kendall were seen in "The Second Mrs. Tanqueray" at the Star Theatre, New York, under the management of Daniel Frohman.

Castanet.—Tortajada was the Spanish dancer who appeared at Koster and Bial's, on West 34th St., New York. Clara Qualitz danced there at the same time.

O. K.—The "101 Ranch" show was presented by the Miller Brothers at Brighton Beach Park, Coney Island. Miss Texana and Miss Carpenter were the sharpshooters.

M. R.—Frederick Warde and Louis James appeared together in "The Lion's Mouth," a blank verse play by Henry Guy Carleton, at the Star Theatre, New York.

Bell.—Charles Hoyt produced "A Temperance Town," at his Madison Square Theatre. George Richards, Carolina Miskel, Laura Ayers and Dallas Tyler were in the cast.

Tramp.—Frank O'Brien was with McIntyre and Heath's Co. when they appeared in "The Ham Tree" at the Academy of Music, New York, under the direction of Klaw and Erlanger.

H. O.—"The Other Man" was Frederic Horner's adaptation of a French farce and was played at the Garden Theatre, New York, in 1893. Josephine Holland, Leo Dittrichstein, and Henrietta Crossman were among the cast.

B. A.—"Big Frank," the boxing kangaroo, was an added attraction with the Reilly and Wood Show, when it played Miner's Eighth Avenue Theatre, that season. Roger and Belle Dolan were also with the company.

O. T. E.—Henry Miller was born in England, but appeared in "Amy Robsart" at Toronto, Canada, in 1879. He played at Daly's, New York, in "Odette" in 1882; "Shenandoah," and "Liberty Hall" casts also included his name.

S. T. L.—"Paul Kauvar" was presented at the Bowdoin Square Theatre, Boston, under the management of Eugene Robinson. "A Trip to Mars" was presented by Rosenfeld's Lilliputians at Niblo's Garden, New York. Franz Ebert and Adolph Zink were members of the troupe.

B. B.—"In Old Kentucky," by C. T. Dazey, was presented for the first time at the Bijou, Pittsburgh, August 28, 1893, and at the People's Theatre, New York, September 11, 1893. Charles K. French played "Neb"; Bettina Gerard, Scott Williams, and Lottie Winnett were also in the original cast.

E. M.—Nat. C. Goodwin opened with "In Mizoura," at the Fifth Avenue Theatre, New York. Emmett Corrigan, Burr McIntosh, William G. Beach, Robert G. Wilson, Arthur Hoops, J. W. McAndrews, Minnie Dupree, and Mabel Amber were in the cast. Edwin D. Miner was manager of the theatre, and Tim Hindley, musical director.

Marg.—"The Follies of 1907," was produced by F. Ziegfeld, Jr., at the Savoy, Atlantic City, and then at the "Jardin de Paris," New York. Harry Watson, Jr., Frank Mayne, Dave Lewis, Lillian Lee, Grace La Rue, George Bickel, Charles J. Ross, Emma Carus, Florence Tempest, Mlle. Dazie and Miss Sunshine were among the cast.

25 YEARS AGO

Phoebe Davis and J. R. Grismer presented "The New South" at the Columbia Theatre, San Francisco.

Bijou Fernandez was the leading lady in "Under The Polar Star."

Will. H. Fox appeared in sixteen concerts, given by Dan. Godfrey's English Band.

"The Courtship of Leonie" opened the season of the Lyceum Theatre, New York, with Mary Manning, James K. Hackett, Frank R. Mills, Ernest Hastings, Katherine Florence and Elizabeth Tyree among the cast.

Emma Carus opened at the London Theatre, New York, with Gus Hill's "Vanity Fair" Company.

McIntyre and Heath, Thos. J. Ryan and Bessie Bonehill were at Weber and Fields' Broadway Music Hall, New York.

New plays: "The Nancy Hanks," "The Irish Greenhorn," "The Rogue's Comedy," "Honors Are Easy," "Crom-a-Boo," "For Her Sake," "Road to Wealth," "Heartsease."

The Great Northern Theatre, Chicago, was opened with "Heartsease."

George Castle was booking variety acts for a circuit including the Olympic, Haymarket and Opera House, Chicago, and the Hagan, St. Louis, Mo.

Rialto Rattles

KEEP THIS IN TYPE

New show for the Playhouse.

THEATRICAL MYSTERIES

The names of the burlesque shows.

THE LAW OF COMPENSATION

Every short skirt gets many a long look.

PAGE MR. EDISON

Is a shepherd's crook ever brought to justice?

HOUDINI BREAKS INTO VAUDE.

News Item—That's strange! We always thought that this was the man who was always breaking out.

SHORT ROUTES

First Actor—"I'm going up to see Fally Markus for a minute."

Second Actor—"Is he booking minutes now?"

WHERE ARE THEY?

What has become of the score or more of two-men banjo acts that always used to hit up "Poet and Peasant" and "William Tell" overtures?

QUALIFIED

Booking Agent—What qualifications has your friend for the profession?

Devoted Sister—Oh! A vaudeville artist friend of his died and willed him his fur-collared overcoat!

CONTRADICTIONS

Little Billy is a big time actor.

Helen Trix is a singer and dancer, not a magician.

Frank Stammers has not the slightest impediment in his speech.

WHAT THEY USED TO BE

Willie Collier was once a call boy in Daly's Theatre. Charlie Maddock was at one time an actor in a musical show. George Whiting was once a saloon-keeper. Jerome H. Remick was a bank cashier. Max Dreyfus was at one time with a minstrel company.

FOUND A WAY AT LAST

Managers of small time vaudeville houses have discovered a way to keep their audiences from walking out on bad picture comedies. They put 'em on to open the show.

NOT IN THE PROFESSION

In Chicago, they have a woman in custody for marrying sixteen different members of the Army and Navy. This is not as much news as the fact, that this is the first time in history that a woman in a jam of this sort hasn't made the statement that she was an actress.

RELEASED

"I can see that you have never been to Cincinnati."

She—"But I have been to Cincinnati." He takes her hand examines it and finds it to be soiled.

"You mean to say you've been to Cincinnati and never heard of Ivory soap?"—1895.

"He was a great general—he had 1,000 soldiers and only 999 eggs, how did he give each one of his soldiers—a egg?"

"Scrambled the eggs?"

"No."

"Made apple sauce?"

"No."

"Well then, I give up."

"He shot one of the soldiers."

"He was a brave man—in the Battle he was where the bullets were the thickest." "Where was that?" "Underneath the ammunition wagon eating codfish balls."

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

LONDON'S LEGITIMATE HOUSES DOING AN EXCEPTIONAL BUSINESS

West End Theatres Are Packed Nightly and Indications Are Promising That Big Receipts for a Half Dozen Plays Will Continue

LONDON, Dec. 3.—Although England has not as yet recovered from the business depression which is almost worldwide, the London's legitimate theatres are still enjoying splendid business, and with the present season already over the critical stage, there is small chance of a slump in business in the West End theatres.

London's legitimate theatres are in a great measure isolated from the business fluctuations because of the fact that the West End houses draw their patronage from a firmly established class of Londoners and a steady stream of visitors from the provinces.

While the business of the music halls, touring companies and all other branches of the theatrical profession has fallen off to a marked degree throughout the country the West End theatres ride high on an apparently stream of prosperity unaffected by the drying up of the ducts of commerce and industry everywhere visible.

The London legitimate theatres are practically "set" now for the balance of the season; there will be very few plays removed and but few new ones substituted for the remainder of the season.

At present a number of plays running in the West End theatres are exceedingly popular, and several of them, a fair average, are exceptional successes. One of these latter, some of the recent openings, such as the revival of J. M. Barrie's "Quality Street," "The Bill of Divorcement" and Oscar Asche's production of "Cairo."

"Quality Street," which is playing at the Haymarket Theatre, has set a high

dramatic standard and is expected to run at least a year. This revival of Barrie's well known play has apparently struck a psychological note.

"Paddy, The Next Best Thing," which a short time ago broke the house record of the Savoy Theatre, where it is playing, which had been set by the Gilbert and Sullivan opera, "The Mikado," is still very popular and will play another year.

"Cairo," Oscar Asche's extravaganza, which is playing at His Majesty's Theatre, has already established itself as a fit successor to the immortal "Chu Chin Chow," of the same producer. It is doubtful, however, if "Cairo" will equal the four-year run of "Chu Chin Chow" at His Majesty's.

At the Duke of York's Theatre a new play, written around Lord Byron, was produced recently. This play, which is called "The Pilgrim of Eternity," is the work of a Persian poet, K. K. Ardashir, and depicts the immortal poet as a lover of liberty rather than as merely a lover. Its future is being watched with interest because of the intentions expressed last season by two New York producers to present plays about Byron in that city.

Clemence Dane, the author of "The Bill of Divorcement," has written a play about Shakespeare called "Will Shakespeare," which opened recently at the Shaftsbury Theatre. It has been received as a splendid example of literary construction, although some commentators have expressed the belief that it would be better read than seen played.

"The Bill of Divorcement" is now running in New York.

AMERICAN PIECE FOR PARIS

PARIS, Dec. 5.—"Lady Libellule," a new opera, the first work by an American composer to be presented at the Opera Comique, is to have its premiere soon. Blair Fairchild is the writer and composer of the entire piece, and will be honored by a considerable part of the American colonists in Paris.

During the war Mr. Fairchild was active in relieving many cases among the destitute musicians of France, and was awarded the cross of the Legion of Honor. His cantata, "The Song of Songs," for 1,000 voices, received much recognition by the leading artists of this country.

HIMMEL TRIAL DATE SET

PARIS, Dec. 5.—The trial of Andre Himmel, who is accused of fraud in connection with a "million-dollar film trust," is announced to take place at the end of December.

He has been spending his time in his cell writing scenarios, several of which have been accepted and will, so he says, be produced as soon as he can personally supervise their production.

FAMILIES GIVE WHOLE SHOW

PARIS, Dec. 5.—So successful have been the experiments of French families who have jointly managed, secured plays, and played in the theatres in this city, that Jean Richepin, poet and member of the French Academy, and his son have applied for the management of the Odeon, recently changed.

"RING UP" MOVES

LONDON, Dec. 5.—"Ring Up," which completed its run at the Royalty, Saturday night, Dec. 3, was transferred to the Vaudeville, Monday.

"OLD JIG" PRESENTED

LONDON, Dec. 3.—"Old Jig," the melodrama which Charles Dillingham is to present in New York this month, according to his announced plans when he purchased the American rights last March, received a warm reception at its performance at the Pleasure Gardens, Folkestone, when it was presented there last week by Arthur Barugh.

"Old Jig," which is in three acts, was written by Sydney Blow and Douglas Hoare. The chief roles in this initial presentation were all capably handled. Mr. Allen Aynesworth playing the title-part, "Old Jig," which is the nickname applied to a popular Bow Street magistrate named Sir Anthony Cranford.

The play is to be seen at a West End Theatre some time in January.

This play is meant to be a mystery play, and it fulfills its mission, although the final solution of the chief puzzle, the loss of an expensive necklace, is rather weak.

The play: Old Jig, the magistrate, is a lovable old man whose hobby is the collection of mechanical toys, such as somersaulting tin dogs, walking Charlie Chaplins and the like. He has an only son, Geoff, ably played by Francis Lister, who is engaged to marry a young girl, Jill Meredith by name. Old Jig has in his keeping a necklace worth £17,000 which he is safeguarding for an old friend, a sea captain. The captain, named Tallboys, calls to claim the necklace. But a guest of Old Jigs, named Stuart Palmer, who is a most gentlemanly crook, schemes to steal the necklace. Palmer sees in Jill Meredith an erstwhile member of the upper underworld, and demands that she aid him in stealing the necklace. He tells her that all she must do is break open the safe and hand the jewelry out of a window to him.

Despite her refusal the necklace is stolen, the scene of the robbery being presented with the entire house and stage in total darkness excepting for the light of an electric lamp which shows only the safe and the hands of the burglar. Another short "close-up" in the dark shows the necklace being handed out of the window.

The sea captain demands a promissory note for the necklace. Old Jig pays a visit with Jill to the home of Palmer, rifles the safe and finds a document showing the necklace had been insured for a large amount by the sea captain, but does not find the necklace.

In the last act the mystery is cleared up when Old Jig announces that the sea captain and Palmer were crooks, in league to extort money by means of the promissory note, the insurance policy and the necklace, and explodes a bomb-shell when he says that he was the one to receive the stolen necklace when it was passed through the window.

GIRLS QUITTING SHOW BUSINESS

LONDON, Dec. 4.—Low salaries and lack of work through poor theatrical business, not only in London but throughout the provinces, are driving chorus girls to take the role of parlor maid and cook.

A course of training in one of the increasingly popular training schools is enabling the average girl of the footlights to wield a "wicked" mop in place of the dainty feather duster.

"POWDER PUFF" FOR REP. CO.

LONDON, Dec. 4.—The next production by the Repertory Players will be a comedy entitled "The Powder Puff," by F. Brett Young and W. Edward Stirling. It is to be produced at the Apollo on Sunday evening, Nov. 20, and will be preceded by a one-act drama, entitled "Rendezvous," by Miss A. R. Wylie.

NEW PLAY AT STRAND

LONDON, Dec. 4.—"The Thing That Matters" has been announced as the successor to the "Gypsy Princess," at the Strand. The piece was written by F. Britten Austin. The male lead is to be played by Arthur Bourchier.

"THANK YOU PHILLIPS" SEEN

LONDON, Dec. 5.—Last week at the Apollo Theatre, J. F. Nettlefold presented a four act comedy entitled "Thank You, Phillips!" by A. L. Burke. This play is the first by this author and was written during a period of convalescence following his war work.

The play, in plot, is not strong, but one which furnished a good deal of laughter. The story is written about Phillips, a valet on the type of a second "Admiral Crichton," who has a talent for "mothering" a newly married couple, who are having their difficulties with unwelcome guests, etc., etc. Phillips looks after all of these, incidentally getting himself in a lot of trouble that might have been avoided. It is Phillips who buys the birthday gifts for the wife, whose existence the husband has, to all outward appearances, forgotten.

In the end, it is found, the valet has become infatuated with the new bride, and the bride, in an admirably written dressing room scene, finally sees how the land lies.

That is all there is to the story, and the play could have easily been framed in three acts instead of four, but the piece, taken by and large, was well written, and more than well produced.

F. J. Nettlefold plays the valet in excellent style, and was wise enough not to overwork the sentimental points. John Deverell, the husband and nincompoop, could not have been better, and the rather colorless character of the wife was finely and precisely portrayed by Doris Lytton.

The cast was cleverly completed by Stanley Turnbull, as the good natured uncle, and Sylvia Morris, as a French maid.

The piece had a cordial reception, and speeches were made by both Nettlefold and Burke at the conclusion of the performance.

ACTORS STRIKE

VIENNA, Dec. 5.—A theatrical strike broke out in Vienna yesterday when the managers refused to grant a 200 per cent increase demanded by the actors, who refused a 100 per cent raise.

Supporting the actors in the strike are the stage hands and ushers. They expect to close the remaining private theatres soon, but the state, city shows and opera will probably not be affected.

Managers say they cannot meet the actors' demands as they cannot raise the price of tickets, already too high for many patrons to pay.

SHAKESPERIAN PLAN FAILS

LONDON, Dec. 5.—Plans to build a theatre devoted to Shakespearean plays only have failed due to inadequate funds. A plot of ground which had been purchased eight years ago as a site for the memorial has been sold and the project to build a theatre has been discontinued.

NEW PLAY FOR EDITH DAY

LONDON, Dec. 3.—J. L. Sacks is preparing for early spring production a musical play written by Harry Grattan, with lyrics by John Plunkett. The music was written by Haidee Allen and Herman Darewski. The well-known American actress, Edith Day, is to play the female lead, and will be supported by Robert Hale.

"RESCUING ANNE" SCORES

LONDON, Dec. 2.—Miss Gertrude Elliott (Lady Forbes-Robertson) scored another triumph when she appeared in her new play "Rescuing Anne." The show was produced at the Prince's Theatre, Manchester, and proved to be unusually successful.

"LEAGUE OF NOTIONS" CLOSES

LONDON, Dec. 1.—Chas. B. Cochran's "The League of Notions" closed at the Oxford, on Saturday, November 26.

The general drop in business in London is given as the cause of the closing.

PROTEST VIENNESE OPERAS

PARIS, Dec. 1.—The announcements that two new Viennese operas are to be produced in Paris early in the new year have met with a good deal of indignant comment from French composers, who fear the competition of the Austrian writers. The Authors' Society in an effort at self-protection, is planning to lodge a protest in the House of Deputies and will ask the Government to set a special tax upon all performances of foreign operas, and plays also, suggesting that the returns from the tax be used as an old age relief fund for French writers and actors.

The two Viennese operas announced for production here are by Emmerich Kalman. They are called "Princess Czardas" and "Manoeuvres of Autumn," and are said to be of higher quality than even Franz Lehar's "The Merry Widow" and "The Chocolate Soldier," both of which were prime favorites with Parisian audiences.

ONE DAY OFF FOR ACTORS

PARIS, Dec. 5.—The performers and members of the staffs of two Paris theatres are to have one day's rest in each week. Monday will be set aside as a holiday at the Gymnase and Antoine houses, controlled by Baron Henri De Rothschild. There is little chance that this example will be followed, as other managers contend that the millionaire theatre owner is probably the only one who could afford to install this reform.

NEW "SONG SHOW" TO BE SEEN

LONDON, Dec. 4.—Venton Swift is to produce a new "song show" entitled "High Heels and Stockings." The piece is to be produced about the middle of March. Frank Leigh and Randolph Sutton will have the leads.

Robert Downing, has entered vaudeville in a "single."

Seymour Felix, is now staging Sheila Terry's new act.

Whal and Francis, have a new opening written by John Hyman.

Walter Rowland, has resigned as manager of the Casino Theatre.

Al and Josie Hillier are opening a new act out of town next week.

Jules Delmar, is back at his desk, after a brief sojourn in the South.

Charlie Gaits, is breaking in a new act entitled "The Messenger Boy."

Alice Lloyd, left Liverpool on Saturday for New York on the *Aquitania*.

Sally Fields, will play a return engagement at Loew's State in two weeks.

Frankie Niblo, has deserted burlesque and is doing a "single" in vaudeville.

Julian Martin is staging an amateur show for the Central Union Gas Co.

Mme. Eva Gautier, is to sing at Unity Hall, Hartford, Thursday, December 8th.

John Dunsmire, has been engaged by the Shuberts for "The Chocolate Soldier."

Roy Bucklee, has been engaged for a part in the production "The Green Jade."

Ethel Levy, is headlining the vaudeville bill at the Majestic Theatre, Chicago, this week.

Liletta and Co., opened on the Sun Time, booked by Buddy Sheperd, last week.

Harriet Brent has left the Bingham sketch, "Katherine," and is now in New York.

Emma Carus leaves vaudeville shortly to start rehearsals in "The Salt of the Earth."

Lewis and Rogers open on the Orpheum Jr. Circuit on December 11th at Davenport, Ia.

Mary Vernon Wolfe, dancer, is doing a special number with the Billy Gaxton act "Kisses."

Frank Donnelly, Philadelphia agent is confined to his home with an attack of tonsillitis.

Jack Stern, will appear with Eva Tanguay for her Shubert Vaudeville engagement.

John Charles Thomas, is headlining the vaudeville bill at the Academy, Baltimore, this week.

Jules Mastbaum, president of the Stanley Co., has gone to Mt. Clemens for a vacation.

The Neil Sisters have been placed for an engagement with the Marty Brooks act in vaudeville.

The Australian La Merts have been booked for a twenty-week European tour by Bert Goldberg.

Otis Skinner is about to begin the production of his film adaptation of "Mister Antonio."

Sydney Jarvis, who for several months has been off the stage, is returning in a new vaudeville act.

Eva Shirley has engaged a ten piece jazz band for her act, which plays at the Colonial next week.

Bert Jonas, the booking agent, is now located in the office of Al. Herman, in the Romax Building.

ABOUT YOU! AND YOU!! AND YOU!!!

Peggy Parker and her Four Musketeers opened on a tour of the Keith Circuit at Cleveland on Monday.

Bert Goldberg has added the Strand Theatre, Heightstown, N. J., to the houses he is booking.

Eddie Girard, has been engaged to play a part in one of the "Mary" companies which will go on tour.

Fred McCloy, manager of the Columbia, N. Y., burlesque theatre, celebrated his 60th birthday on Nov. 25th.

Frances Meadows and Flo Radcliffe will appear for the next four weeks at Kernans Hotel, Baltimore.

Jean DeLisle, who left burlesque to get married, has returned to the stage and is doing a vaudeville act.

Jesse Martin and Dane Sisters are doing a new song and dance act under the direction of Al Grossman.

Bessie M. Carrette has deserted the stage and is now managing "Peggy's Shop" in the Churchill Building.

Mae Marsh, the picture star, is making a personal appearance at the Bowdoin Square Theatre, Boston, this week.

Linza Duo, a concert pianist and violinist, are to enter vaudeville shortly, and will be managed by the Shepard office.

Winkie Downing, of the act of Downing and Jean, is back with the act after a sickness caused by a severe cold.

Lloyd and Weston are rehearsing a new act entitled "The Dance Revival" and will launch it at a nearby house shortly.

Waiman and Bary, returning from a tour of the Orpheum, will open for Keith at the Fifth Avenue week after next.

The Flemings, a posing act, are coming on the *Aquitania*, and both acts open on the Shubert time on December 19th.

John Horn, associated with John A. Robbins' Agency, is now manager of the vaudeville house in New Brunswick, N. J.

Charles D. Ingram, manager of the Ogdensburg, N. Y. Opera House, is in New York booking attractions for the house.

Dan Dody, will stage the Yiddish Operetta, "The Rabbi Told You So," at Kessler's Second Ave., N. Y. It opens Dec. 26.

Hendricks and McLoud have been booked for a twenty-week tour of the British provinces, direction of the Goldberg office.

Kathlyn Williams, the screen actress, is to make a tour of the Eastern picture houses and make a number of personal appearances.

Donald Roberts, and Hazel (Cunny) Boyne have been routed over the Lowe time, being booked on a solid east, south and west tour.

Finlay and Hill have just completed a tour of the Orpheum Circuit and will play around the East for the remainder of the season.

Edna Wallace Hopper is appearing at the Opera House, Cleveland, in her vaudeville act in which she reveals her secrets of eternal youth.

Willis Willis, has been signed for the Ringling Bros-Barnum and Bailey press staff for next season. He is now ahead of the "Gold Diggers."

Mildred Harris, screen actress, and former wife of Charlie Chaplin, is to be starred in pictures by a Boston Company, now being organized.

The Elaine Sisters, Jerry Smith, Billy Kerr and Irma Cane were engaged this week through the Walker Agency for the Hackett & Delmar act.

Olga Mamalien, late of the "Greenwich Village Follies," opens this week with La Varrs "Adroit Revue" in its appearance at Hendersons Theatre.

M. Mallini, the magician, and his son, entertained the President and Mrs. Harding at a private entertainment at the White House last week.

Mann Holiner, vaudeville actor, has left the stage, to go into the producing end of the business and is associated with the Sam Shannon office.

Lina Tyber, the European singer, sailed on the Olympic for this country, November 30th. She will open at the Riverside December 12th.

Blythe Daly, is appearing in the new Elsie Ferguson production, "The Varying Shore," which opened at the Hudson Theatre on Monday night.

Henry Mowbray, formerly of the cast "Honors are Even," has been engaged through the Phillips Agency for Cosmo Hamilton's play, "Danger."

Sybil Vane, the English prima donna who scored a hit at Keith's, Boston, last week, is appearing at Gordon's Cambridge, the last half of this week.

Ted and Frankie Burns, in their new act "Astrology," which opened at Proctor's 58th St. last week, are now appearing in the New England theatres.

Johnny Ford, Edwin Ford, Lottie Ford, William Cutty, and Evelyn Bennett, are members of the new Ford Dancers act, now playing on the Keith time.

Olga Petrova will be seen on Broadway in her own play "The White Peacock," which will open at the Comedy Theatre the afternoon of December 26th.

Stanley F. Dawson, of the Ringling Bros. Circus, is in New York looking over the shows. Stanley is making his headquarters at the Friars Club.

Ethel Levey, in a new act, opens on the Orpheum time at the Majestic Theatre, Chicago, for the week beginning December 5th for a tour of the entire circuit.

Callahan and Bliss have been routed over the Shubert Vaudeville to June 15th. The act just finished a tour of the circuit and was immediately re-engaged.

William S. Newman, a former member of the Poli Stock Company, Hartford, has been suggested as a possible understudy for Frank McGlynn in "Abraham Lincoln."

Winchell Smith, playwright, made a plea for a better understanding in matters of drama in a recent address made before the members of the College Club of Hartford.

Mme. Nazimova, has completed her screen production of Ibsen's "A Doll's House," in Hollywood, Cal. It will be released about February 1 by the United Artists.

Frank Brown, the xylophone player, was substituted for the Townsend sisters, who were taken ill after the first performance last week at the Regent Theatre.

Barton and Sparling, with a new act, jumped from the Loew time this week to Poli's opening at New Haven. Last week the team held down the feature spot at Loew's State.

Grace Nelson, the prima donna, forced to cancel bookings on the Orpheum circuit six months ago because of throat trouble, returns to vaudeville in two weeks on the Keith time.

Jean Carpentier, and Ethel Gray, are with the Fred Gray Trio musical act, that opened last week on the Keith time. Miss Carpentier is known as the lady champion cornetist of California.

Gladys Earlcott, who played the part of "Mabubah," in "Chu Chin Chow," recently left the cast because of a nervous breakdown. Miss Earlcott had been with the show for three years.

Thomas Egan, the Irish opera tenor, will return to New York in the early part of January after having completed his third transcontinental concert tour which started April 10th.

Jean White, sister of George White, and formerly comedienne with Frank Tinney, is now in the cast of "One Seat on the Aisle," a comedy vaudeville act, which was produced recently by E. K. Nadle.

Ben Welch, Fritz Scheff, Gallagher and Shean, Joe Cook, John Steel, and the Alexander Brothers and Evelyn appeared at the Sunday afternoon and evening concerts at the New Amsterdam, this week.

Don Dixon & Company, formerly with the Ringling Circus, and Mary Adair, joined the Pete Pate's Syncopators in the tabloid production of "Hello People" last week at the Lyceum Theatre in Memphis, Tenn.

Will Rogers, Joe Niemeyer & Girls, Moran & Wiser, Kranz & White, Mille Anna Codee, Bob Nelson & Co., Maxie & George, Belle of Seville, and Arthur Terry made up last Sunday's concert bill at the Century Theatre.

Jack Berman, general booking manager of the National Vaudeville Exchange of Buffalo, is now in New York, and is making his headquarters at the offices of the Elite Amusement Co. He is booking acts for parks and fairs for the coming season.

Samuel Jaffee, director of Hocky and Green vaudeville productions, will appear in Arthur Hopkin's production of "The Idle Inn," in which Ben Ami will be starred. The drama was originally presented in Yiddish with Mr. Ami in the leading role.

The Three Walters; Chad and Monte Huber; The Powell Quintette; Shea and Shirley; Melton Pollock and Co.; Sidney Phillips; Hubert Kinney and Co.; Harry Tighe; and Robinson's Baboons, made up the bill at the Columbia Theatre Concert last Sunday.

Lou Brown, formerly comedian in George Choo's productions has joined the cast of "To Be Or Not To Be," a comedy playlet, with Ada Jaffe and Company. Brown will take the part created by James B. Carson. The act was produced by Hocky and Green.

Gladys Ruth Buckridge and Billy Casey of the vaudeville act known as Buckridge and Casey were married in New Orleans Monday, November 28th. The couple were appearing at the Orpheum Theatre at the time. Rose and Curtis are agents for the act.

Will Rogers, Jas. Arton and Co., Edy the Baker and Clarence Nordstrom, Joe Niemeyer and Girls, Bob Nelson & Co., Miller & Lyle, Billy McDermott, Alfred Latell & Co., Hattie Althoff & Sister and Frank Jerome appeared in last Sunday's concert at the Jolson Theatre.

EDDIE CANTOR'S
HIT IN "THE MIDNIGHT ROUNDERS"
NOW AT THE GREAT NORTHERN THEATRE, CHICAGO

GEORGIA ROSE

Lyric by ALEX SULLIVAN and JIMMY FLYNN
Music by HARRY ROSENTHAL
A REAL MELODY BALLAD
WITH A PUNCH

Bigger Than Ever!

WHEN FRANCIS DANCES WITH ME

Cutest Novelty, Real Laugh-Getting Song
Ever Written

Words by BEN RYAN
Music by VIOLINSKY

"You can't go wrong
with any Feist song"

WONDERFUL TEN LITTLE AND TEN LITTLE Ten Little Fingers

Words by
HARRY PEASE
and JOHNNY WHITE

Moderato

I met a
He said "I'm
me,
-lay,
For he was feel-ing
I'm going to get my tie
glee;
stay;
He got good news from home
I long to see my lit-
I thought it was sim-ply great, just
just try to im-a-gine me, Back
CHORUS
"I've got ten lit-tle fingers and ten lit-
"I've got ten lit-tle fingers and ten lit-
wait-ing there for me, nev-er had
wait-ing there for me, Oh, how I'll hold
be, creep, when I hear it call-ing me, oh,
I will lull it fast a-sleep, and
home sweet home I'll linger for they'll need me there
to his side I'll linger for he'll want me there
I wouldn't give it up for all the world
But if he looks like me then he's got my
toes
Wait-ing down in Tennessee for me."

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FULL SONG WITH A PUNCH LYRIC!

TEN LITTLE FINGERS

LITTLE TOES DOWN IN TENNESSEE
Ten Little Fingers And Ten Little Toes
(In Tennessee)

Music by
IRA SCHUSTER
and ED. G. NELSON

I met a boy from Ten-nes-see,
Said "I'm coming town to-day,
And with a smile he greeted
I hope and pray there's no de-
migh-ty snap-py, Jump-ing up and down with
dou-ble quick-it, Not a thing could make me
And that's the rea-son he felt gay,
And look in - to those ba-by eyes,
So con-grat-u-late, When I heard him say:
In old Ten-nes-see, Oh, what Far - a - dise."
Down in Ten-nes-see,
Down in Ten-nes-see,
ba-by call me "Da-da" How proud I know I'll
in my arms en-fold it, When night time shadows
kiss ev-ry finger, I'll kiss ev-ry toe, At
count ev-ry finger, I'll count ev-ry toe, Close
Altho' it on-ly weighs ten pounds and just one day old,
If he looks like his mother what a child he must be,
gold, For I've got ten little fingers and ten lit-tle
"I've got me"

VAN AND SCHENCK'S BIG RAG HIT

IN

ZIEGFELD'S FOLLIES

WABASH BLUES

By DAVE RINGLE and FRED MERNKEN

QUICKEST HIT' ON RECORD!

REAL BALLAD SENTIMENT
WITH A FOX TROT RHYTHM

SWEETHEART

Words by BENNY DAVIS

Music by ARNOLD JOHNSON

POSITIVE HIT WHEREVER
PLAYED OR SUNG

SAN FRANCISCO
Pantages Theatre Building
BOSTON
181 Tremont Street
DETROIT
124 West Larned St.
TORONTO
193 Yonge Street

LEO FEIST, Inc.
711 Seventh Avenue, New York

CHICAGO
Grand Opera House Building
MINNEAPOLIS
2 Lyric Theatre Building
PHILADELPHIA
1223 Market Street
KANSAS CITY
Gayety Theatre Building
LOS ANGELES
417 West Fifth Ave.

MELODY LANE

PUBLISHERS OF THE STANDARDS PLAN TO JOIN AMERICAN SOCIETY

**Negotiations Now on Whereby Publishers of the High Class Music
Are to Enroll in a Body—Want Representation
on Governing Board**

Negotiations are now under way, which if carried to a successful conclusion, will enroll on the membership list of the American Society of Composers, Authors and Publishers, practically every music man in the United States.

The popular writers and publishers, have been members of the organization for years, in fact are responsible for the formation and success of the society which has during its seven years of existence collected thousands of dollars.

The negotiations, now under way, are with the so-called standard, or high class publishers, who, although they issue a large amount of music, which is played in the picture houses and other places of amusement where it is performed for profit, have, with few exceptions failed to enroll as members of the organization, and have not theretofore participated in the earnings of the society.

The standard publishers, although almost a unit in their desire to join the organization, do not care to join merely as new members but have expressed a desire to be represented on the society's board of governors, as well as to be represented on the various committees.

There is, of course, some justice in the claims of these music men because with the enormous number of motion picture theatres in the country with their big orchestras and the increasing demand among their patrons for good music, the

big picture theatre orchestras are making a feature of the standard or classical compositions. In this particular field, the standard or high class composer or publisher occupies a position of prominence. His publications are in big demand and are practically a necessity.

Despite this, the popular publisher as a member of the organization feels that for years past he has carried the burden of the organization. He has contributed a vast amount of money in the shape of dues, has become involved in scores of fights and misunderstandings with theatres and restaurant proprietors which have cost him much money and annoyance.

Now that the workings of the society are receiving wide publicity and theatre owners are realizing its many advantages, the big troubles of the organization are over. Its success is practically assured, and a big revenue for all members is only the matter of a year or two.

With this in view the popular publisher is frank in expressing his disinclination to allow newcomers, irrespective of their standing in the music world to share equally with him in deciding upon and outlining the policy of the society.

It is believed by the members, however, that the settlement of the entire matter is only a question of a few meetings, and consultations, when the whole matter will be straightened out and the organization will be practically one hundred per cent.

RICHMOND INCORPORATES

The new jobbing enterprise with which Maurice Richmond is connected has been incorporated under the laws of the State of New York and is known as the Richmond Music Supply Corporation. The officers of the new firm are Maurice Richmond, president; Max Mayer, treasurer; and Sidney Matz, secretary. The place of business will be located after the first of the year in the Bush Terminal Building, at 133 West 41st street, with modern jobbing equipment.

The concern will do a general jobbing trade, handling sheet music, also music rolls, phonograph records and needles and all other accessories. The exact date of the opening of the new plant will be announced later in the month.

As printed last week in the CLIPPER, Mr. Richmond will retain his interest in the Maurice Richmond Music Company, but will not be active in the affairs of the firm, which will be under the general management of Dan Winkler, and the name of the firm changed to Robbins-Richmond, Inc., after January 1, 1922.

RECORD COMPANIES FAIL

Two failures, in the phonograph line were recorded last week, when Judge Knox, appointed Louis Jersawit, receiver in equity, for the Remington Phonograph Corporation of No. 1664 Broadway, and the Olympic Disc Record Corporation of No. 1666 Broadway. The receiver was appointed as a result of an action filed by James S. Holmes, vice-president, and director of the debtor corporations, who claims to be a creditor for \$7,000.

JOE. MACEY WITH SNYDER CO.

Joe Macey, who for some time past has been with the Broadway Music Corp., is now connected with the professional department of the Jack Snyder Music Co.

"CRAZY BLUE" SUITS SETTLED

Perry Bradford, the song writer and music publisher, has settled all suits which had been filed against him for royalties on his song, the "Crazy Blues." He was sued by Frederick V. Bowers and Max Kortlander.

Bradford has Edith Wilson, the colored blues singer, under contract to make records of his songs, including the "Nervous Blues" and "Vampin' Liza Jane," for the Columbia Graphophone Company. Miss Wilson just completed an extensive tour with her band, the Original Jazz Hounds, formerly with Mamie Smith.

LEW BROWN IS ILL

Lew Brown, songwriter for the Broadway Music Corporation, is seriously ill at his home with pneumonia and complications, as a result of having neglected a slight attack of the grippe. The crisis has been passed, however, and Mr. Brown's attending physicians look for his complete recovery in a short time if no further complications arise.

"EDDIE LEONARD BLUES"

The "Eddie Leonard Blues," a new number, the melody of which is woven around Eddie Leonard's old success "Ida," has been released by the Edward B. Marks Company. Val and Ernie Stanton are singing the number in their act and the success of the song reflects the great popularity of Eddie Leonard himself.

STASNY SAILS FOR FRANCE

A. J. Stasny, the music publisher, sailed last week on the Paris, for France. Stasny will spend several days in Paris attending to business affairs before proceeding to London where he plans a big musical campaign in connection with some of his new numbers. Stasny will visit Germany, Spain and Italy.

REMICK GETS "YOO-HOO"

An unusual deal was made between Jerome Remick & Co. and Maurice Richmond, Inc., in which two songs written by Al. Jolson were involved. Remicks took over from the Richmond firm the fast moving "Yoo-Hoo," which has reached hit proportions, and Richmond, Inc., took over from Remick "An Old Fashioned Girl," by Al. Jolson. Each firm is enthusiastic over the song they have taken over. Considerable money changed hands with the songs.

NEW REMICK DEPARTMENT

J. H. Remick & Co. have created a new department with Billy Cripps at the head of it, to take care of and specialize on the wants of all the big orchestra leaders. Particular attention will be paid to dance tunes and special arrangements will be also attended to by the new department.

The general band and orchestra department, however, will continue as usual under the direction of Abe Holtzman, and the working of the two departments will not conflict.

FELDMAN OPENS NEW OFFICES

LONDON, Eng., Dec. 5.—B. Feldman, the English music publisher, has opened new offices in Shaftesbury avenue.

The new Feldman offices occupy three large buildings and in addition to the usual music house equipment, houses a rehearsal theatre, equipped with stage, and all the necessities of a playhouse, including a seating capacity of 200.

CARL LAMONT WITH SAM FOX

SAN FRANCISCO, Nov. 30. Carl Lamont, well known among music men on the coast, has been appointed Western representative of the Sam Fox Publishing Co. Mr. Lamont will have charge of the company's interests in all points west of Salt Lake City.

SHIVERICK BACK WITH REMICK

Eddie Shiverick, who was out of the professional department of Jerome Remick & Co. as a result of a misunderstanding, is back with the firm again after an absence of two weeks. Shiverick has been with Remick for over seven years.

LEADER WRITES SONG

Jack Shildkret, orchestra leader, now at the Grace Feild Room and writer of "Make Believe," has written a new fox-trot novelty song, entitled "Smiling Faces," which he has placed with Jack Mills, Inc.

"LONESOME HOURS" PLACED

Harry Rose, Cliff Friend and Eddie Elkins have written a new fox-trot ballad entitled "Lonesome Hours," which they have placed with Irving Berlin, Inc., and scheduled for immediate release.

RUSOFF IN VAUDEVILLE ACT

Charles Rusoff, of Irving Berlin, Inc., professional department, has joined the act of Clarence Norstrom and Edythe Baker as pianist. His sojourn with the act is temporary.

JOE LYONS ON VISIT

Joe Lyons, of the Chicago office of the Broadway Music Corporation and also of the Imperial Roll Company, is in New York on a combination business and pleasure trip, expecting to stay two weeks.

FORDAN WITH FISHER

Louis Fordan, formerly professional manager for Shapiro, Bernstein & Co., is now in the professional department of Fred Fisher, Inc.

SID LORRAINE IS PRO. MGR.

Sid Lorraine is now connected with L. Wolfe Gilbert Music Co. in the capacity of professional manager.

THE LEADSHEET

Arranged by M. H. S.

Met a fellow the other day who just came in from an extended trip across the country, and he seemed to be sore about the number of "noise" hits in New York. "When I left New York," he said, "there were several songs that were hits or alleged hits and I thought they were sweeping the country. When I got out of New York I traveled many miles, but never found anyone that heard of these songs. They were practically unknown outside of the city."

Murray Ritter was unanimously voted the winner of the cut-glass piano. Not only at the Berlin studios is he noted for his characteristic stunts, but artists and pianists have carried his fame to the Coast and all corners of the U. S. Absolutely, this guy will sing a song in one tempo and beat the count with his hand in another time altogether. Singers who were trying to learn a new song from Murray have been known to put their hands over their eyes. And again he will sit at a piano and earnestly sing in a tempo faster or slower than he is playing. The easiest way to get dizzy is to watch him do this.

The folks at the Tama Music Publishing corporation received the shock of their lives the other day when a jobber ordered five hundred copies of "The Thieves' Song from Lilliom." It is a short versed thing with a four-line chorus adapted by Ben F. Glazer and music arranged by Deems Taylor. The chorus is mostly "Lookout, here come the damn police, the damn police; the damn police, etc." and is sung in the show "Lilliom."

Many times have we read of the Wall Street banker who smoked long black cigars, but in real life Harry Hoch is the only one that smokes 'em to our knowledge.

Bob Miller, the Feist "plugger" distinguished himself last week when he "crashed" the Army and Navy Ball, a fashionable event at the Commodore, that takes place every year after the Army-Navy football game. With the band he sang "Sweetheart," and there was much indignation first, for it was the first time that such a thing had occurred at the ball. However, the service men present admiring pluck when they see it displayed, gave Bob a big hand after his song and he continued to plug his songs. Vice-President Coolidge, Secretary of the Navy Denby and Admiral Koontz were among those who listened to "Sweetheart" and applauded.

L. Wolfe Gilbert, in vaudeville on the Loew time, was playing Delancey Street last week and we met him one morning looking very tired. "I'm just ready to drop," said Wolfe. "I'm playing on the East Side, where they have those Milkman's matinees at 1 A. M." Well, if our friend cashes in on the Loew time plugging, "If You Like Me Like I Like You" and "Stop, Rest Awhile," we'll have "All for a Song" as an epitaph.

For the third week in succession Jack Mills has been getting a pure unalloyed plug at the Palace Theatre for his new song, "Say it With Liquor." Rae Samuels sang it for two weeks and now Ruth Roze.

"On a Little Side Street," the waltz song by Joe Howard and Chas. K. Harris, has reached the highest point in the sales of its career. This week's business is big. Another Harris song that the firm did not pay much attention to made such an excellent showing on the Coast that Ed Little of Sherman, Clay and Company wrote to Max Silvers and asked him why he didn't push the song "Santa Barbara," calls for which were coming in steadily. Sherman, Clay and Chas. K. Harris are two different firms, mind you.

BURLESQUE

IRONS RESIGNS FROM BOARD OF DIRECTORS

F. P. TRALLIS SUCCEEDS HIM

At the regular meeting of the Board of Directors, of the American Burlesque Circuit held in the offices of the company, at the headquarters in the Columbia Theatre building last Friday, the resignation of Warren B. Irons was accepted as one of its members. Forrest P. Trallis was elected on board in Mr. Irons' place.

Otherwise the board will remain the same for the present. It was also voted that the board be increased from six members to seven. This vacancy can be filled at any time, according to the discretion of the Board of Directors.

At this meeting, the Board of Directors, heartily endorsed the management in every way and was perfectly satisfied with everything that has been done.

There will be more new houses added to the circuit very shortly, which will be announced later and a few more houses will be dropped just as soon as they can be replaced by others.

It was also announced that the Haymarket, Chicago, would remain on the circuit. It was stated last week that this house would discontinue playing the attractions of the American Circuit, Saturday night, but the circuit has a contract to play the circuit shows there until the business fell off to a certain figure, then either party could cancel. This figure has not been reached.

Irons and Clamage had intended to place stock burlesque at the Haymarket opening Sunday of this week, but instead the "Some Show" is playing there and the American shows will remain there according to an official of the circuit for the present.

NEWSBOYS' ASSN. TO DINE

The Fourth Annual Dinner of the Grand Street Boys' Association, Inc., will be held at the Hotel Commodore, New York, on New Year's evening.

Men in prominence in all walks of life, former boys of the old Grand street district, are members of this association. In the theatrical Managers Division who are on the committee are Joseph B. Franklin, George Blumenthal, Henry P. Dixon, Al H. Woods, Harry Seamon, Charlie Robinson, George Miner, Sam Howe, Sam H. Harris, Gus Hill, Max Hayes, Jack Singer, Sol Brill, William Fox and Max R. Wilner.

The actors' division is composed of Harry Cooper, George Walsh, Jay Herman, Harry Breen, Herman Timberg, George Sidney, Eddie Kane, Joseph L. Browning, Harry Fox, Eddie Cantor and Herbert Ashley.

Other New Yorkers whose names appear on committees are Nathan Burkan, Max D. Steurer, Jacob R. Schiff, Moses H. Grossman, Aaron J. Levy, Henry Sobel.

BOOKED FOR THE TROCADERO

Lou Redelsheimer booked the following principals at the Trocadero opening this week. Billy Spencer, Jules Jacobs, Earl Root, Al Wilson, Anna Armstrong, Margaret Frances and Billes LaMont. These principals will play the balance of the three weeks of the Independent Stock Time closing in Wilkesbarre.

Harold A. Rathbun and Christina Hunter, members of the "Cabaret Girls," were married on the stage of the Gayety Theatre, Brooklyn, last Friday night. The Rev. Kitzmeyer, of Coney Island, performed the ceremony.

CHANGES IN "TOWN SCANDALS"

Harry Peterson returns to burlesque next week. He opens with Irons and Clamage, "Town Scandals," at the Orpheum, in Paterson. He takes Jack Buckley's place. The Hudson Sisters, also close with the show. They will close this Saturday night, in the Bronx. Babe Almond joins the show at the Miner's Bronx, Saturday night. Miss Almond closed on the independent burlesque time at the Folly, Baltimore Saturday. This young lady will be making her first appearance on the burlesque circuit, she was in stock in Toronto early this season.

GERARD GIVES FREE SHOW

OMAHA, Neb., Nov. 27.—Barney Gerard's "Follies of the Day," gave a performance at the County Hospital this city, last Friday. Manager E. L. Johnson, of the Gayety Theatre, and Manager Bussy, of the company, made arrangements and conducted the performance. The company gave an hour show in the auditorium of the hospital. All the principals and chorus appeared. The three hundred inmates enjoyed the performance. The show opened at the Gayety here Saturday.

KOSTER WITH ROWLAND & CLARK

ERIE, Pa., Dec. 1.—Chas "Kid" Koster, old time circus and burlesque agent, is the general advertising agent for the Rowland & Clark Enterprises. He is located here, in charge of the advertising for the new Perry Theatre, a large feature picture house, which opened last week, and the Strand, another house under that firm's control. Koster will remain here until the first of the year, and then will move on to another town.

STOCK AT THE EMPRESS

MILWAUKEE, Wis., Dec. 3.—In the east of the burlesque stock company playing the Empress Theatre, this city, are Billy Mossey, Joe Perry, George Adams, Viola Elliott, June Elvidge, Ethel Barlett, Marie Pfell, Chas. Pendley, Ivin Shaffer and the State Four. Frank Cummings is producing the shows.

MRS. CUMMINGS IS ILL

BRUNNELL, Fla., Dec. 2.—Mrs. Asa Cummings, wife of the well known burlesque manager, is ill at her home here with pneumonia. Her husband, who is manager of the Whirl of Mirth Company on the American Circuit, left the show in Washington and is with her here during her illness.

SEYMOUR HAS PARTY

Pop Snyder, manager of the Inter City Base Ball Club of Brooklyn, and a party of friends gave Harry Seymour, a theatre party, at the Gayety, Brooklyn, last Tuesday night, and a dinner at a nearby restaurant after the show. There were fifty in the party.

CLUB MEETING POSTPONED

The regular meeting of the Burlesque Club which was to have been held last Sunday, was postponed until the first Sunday in January.

The meeting was called off in memory of the late Ben Kahn, treasurer of the club, whose funeral was held Sunday.

THE WONGS HAVE A SON

A telegram, received by George Wong, with the Rose Sydel "London Belles" Company playing the Gayety, Washington, this week informed him of the birth of a baby boy, at the St. John's Hospital, Brooklyn, last week.

EDYTH McDONALD CLOSING

Edyth McDonald, prima donna of the "Cabaret Girls," closes with that show at the Bijou, Philadelphia, Saturday night. Hazel Young takes her place.

CIRCUIT WAR IS HARDLY POSSIBLE

ARE TOO CLOSELY AFFILIATED

The main topic of conversation in burlesque circles at present is of the reported war, which is said to be raging between the Columbia Amusement Company and the American Burlesque Circuit. It seems that most of the talk has been brought about simply because the Columbia's sister circuit, the American's officials have decided to step out and get themselves some real live paying houses for the circuit.

Of course such a thing is possible when everything is taken into consideration, but it is hardly probable for several reasons.

In the first place, I. H. Herk, who is president of the American Burlesque Circuit, who some of the papers have pointed out as a deadly enemy of Sam A. Scribner, general manager of the Columbia Amusement Company, is very heavily interested in the Columbia Amusement Company as a stockholder. Mr. Herk is also the partner of Rud. K. Hynicka, the treasurer of the Columbia Amusement Company, in four shows that tour the Columbia Circuit, namely: "Peek A Boo," "Cuddle Up," "Harvest Time," and "Twinkle Toes." Mr. Herk is also the sole owner of "Jingle Jingle" on the Columbia Circuit. Herk, together with other members of burlesque, is also a large stockholder and partner of Mr. Scribner's in a coal mine that is located somewhere in Pennsylvania.

There are several officials of the Columbia Circuit who individually are very heavily interested stockholders in the American Circuit, and who not long ago held and controlled fifty-one per cent of the stock, it is claimed.

In going after and getting new houses, Mr. Herk is purely and simply helping to encourage business for the American Circuit, and by so doing he will naturally gain bigger and better financial returns, which in turn will not only help the American Circuit franchise holders, but will also help the American Circuit to pay dividends on the stock owned by the officials of the Columbia Amusement Company.

Under these conditions, it hardly seems reasonable that I. H. Herk, of the American Burlesque Circuit, is going to fight the same I. H. Herk, who is a stockholder of the Columbia Amusement Company. This same thing stands good for the officials of the Columbia Amusement Company fighting themselves as stockholders of the American Burlesque Circuit.

Sam Scribner says he would be satisfied in every respect if the officials of the American would get out and make a big paying proposition of the American Circuit. It stands to reason that he would as it would mean more money for him and the other members of the Columbia Circuit who hold stock in the American Circuit.

RATHBOURNE CLOSING

PHILADELPHIA, Pa., Dec. 5.—Hal Rathbourne, second comedian with the "Cabaret Girls," will close with that company this week, at the Bijou. Jim Mac Cauley will take his place.

CAST CHANGE IN SINGER SHOW

ST. LOUIS, Mo., Dec. 5.—Miss Valaska, of the Jack Singer Show, will close with that company in Chicago, and Ameta Pynes will take her place.

"WHIRL OF GAYETY" AT THE COLUMBIA FAST AND CLEVER

Irons and Clamage's new show, "A Whirl of Gayety," at the Columbia this week, has one of the biggest casts of principals seen so far this season at this house. There are eleven principals all told, and each and every one has plenty to do.

This firm has gathered a fine bunch of principals together and they put over a dandy entertainment. The show is made up of bits, numbers and specialties.

It is snappy and fast and went over very well Monday afternoon. The chorus is fresh and breezy looking and are on their toes all the time. The scenery is bright and attractive, and the numbers well staged. The costumes are pretty, and blend well with the scenery.

There are three comedians: Mickey Markwood, Walter Brown and Marty Ward. Markwood is doing his "tramp," working in misfit clothes, using a "dirty" make-up and wears a wig in his act. This fellow is funny, has a natural way of working, and is untiring in his endeavors. He sure works hard.

Brown is doing "Dutch," showing us a different make-up than others doing this character. Brown is fast and a hard worker. His dialect is amusing and he works well with Markwood. These two do most of the comedy.

Ward does his comedy "boob" part in a scene in the first part of the show and works straight thereafter.

There are two straight men, Johnny Bohlman and Leon Devoe. The work is pretty evenly divided between the two. Bohlman is a fine looking aggressive talking "straight" and has a fine tenor voice. He gave an excellent account of himself while on. He is a natty dresser and clean cut chap.

Devoe is new to us. He made a good impression. He reads lines well and has a good singing voice. His wardrobe is in keeping with his part.

The prima donna, Harlie Mayne, has a voice that is both pleasing and powerful. She rendered her numbers excellently. Miss Mayne uses a fine make-up and looks attractive. She possesses a pretty form and displayed handsome costumes. This young lady did nicely in the bits and scenes.

May Hamilton, a new soubrette at the Columbia, easily won favor and was a success. Miss Hamilton is a dancing acrobatic soubrette of unusual ability. Her work in the numbers more than pleased. She is an attractive looking young blonde and wears dresses that look well on her.

Two ingenues divide that part of the program. Nadine Grey, a dancing ingenue, was successful with her numbers and in her specialty. She is a pretty brunette, well formed, who wears dresses of novel design.

Penelope Dean, the other ingenue, is new to us. She is an alluring looking brunette, who displays a wonderful lot of personality. Miss Dean has a good singing voice, well suited for the numbers she offers. Her dresses are pleasing to the eye.

George Scully and Chas. Ellis are a couple of "hoofers," who are doing bits and handle themselves well. They put over a dandy dancing specialty in the first part.

The book which was staged by Arthur Clamage, is in two acts, with six scenes in the first part and three in the last. Each set is artistically painted in bright colors and good taste. We liked the plantation scene in the first act and its surroundings and staging; also the cabaret scene in the last act best.

Intermingled with the bits and numbers are specialties. Markwood and Bohlman put over a talking specialty in the first scene that pleased.

A lot of comedy was worked up in the "motion picture" bit in the first act.

Scully and Ellis did well with their dancing specialty in one. They are clever dancers and their footwork pleased.

Miss Grey scored with her toe dancing specialty in full stage. This young lady danced artistically and with grace.

In Devoe's "Good Bye Bachelor Days" number, which was cleverly staged, Brown and Miss Mayne played a big comedy part.

Ward and Bohlman offered their act in one and went over very well. The boys do a comedy talking and singing specialty. They have good material and put it over well.

The "boot black" scene was just one laugh after the other. Markwood, Brown, Devoe, Miss Grey and two chorus girls were in it.

Brown and Scully offered a dancing bit in one while the stage was being set for the last scene that pleased.

"A Whirl of Gayety" is a fast show with plenty of laughs, good singing and clever dancing. The show went over well Monday afternoon.

LEWIS REPLACES WATSON

PHILADELPHIA, Pa., Dec. 1.—Sam Lewis has replaced Al Watson as comedian of the "Social Follies" at the Bijou this city last week. He is working opposite Karl Bowers.

DRAMATIC and MUSICAL

LEONORE ULRIC SCORES BIG SUCCESS IN "KIKI" NEW BELASCO PLAY

"KIKI," a comedy in three acts, from the French of Andre Picard, adapted by David Belasco. Produced at the Belasco Theatre Tuesday night, November 29th.

CAST

Victor Renal.....Sam B. Hardy
Baron Rapp.....Max Fisman
Brule.....Thomas Findlay
Joly.....Sidney Toler
Sinette.....Saxon King
Adolphe.....Thomas Mitchell
The Doctor.....Harry Burkhart
Mauvette.....Arline Fredericks
Lolotte.....Pauline Moore
Susanne.....Florence Lee
Claire.....Gertrude Bond
Marcel.....Mignon Ransner
Florine.....Jean Scott
The Cook.....Frances Kyle
Kiki.....Leonore Ulric

For his second success of the season, David Belasco went to Paris for his material, as he did for his first play in which Lionel Atwill is now scoring. In "Kiki," Leonore Ulric has been given ample scope and lines galore, resulting in the part being a character study in which the talented actress registered no small triumph. French literature is replete with the type of girl portrayed and embodied by the Belasco star. For "Kiki" is a grissette of the fiery, flaring type, a vulgar, and pretty gamin who works in the chorus of a Paris music hall.

She fights one minute with tooth and nail; the next she is as loving as a dove. Of course she carries a knife, concealed on her person, for she goes anywhere and always dances about the "flame."

Kiki, from her place in the back row of the chorus, decides to win the music hall manager from his wife from whom he is divorced, but who threatens to return to him. She is a prima-donna and temperamental and Kiki schemes to outwit her. It happens that the gamin is not even a success in the chorus and it also happens that the manager invites Kiki to come to his apartment, for he is lonesome since his prima-donna wife left him. Kiki, who is in love with the manager, goes home with him, as his guest. There was complete propriety in the situation.

The manager's wife at one time threatened to come back and live with him but Kiki was determined that she should not. Renal, the manager, tries to pass Kiki off to an old bachelor friend of his but not so easy with the incorrigible Miss. She has a habit of fighting for, and getting what she wants, with the result that the third and best act of the show has a great piece of comedy when Kiki pulls her most amusing trick.

She went into another room, and threw a cataleptic fit. The imitation was so good that the ex-wife of the manager fled never to return and Kiki has won the day. She did not mean to be so easily displaced, after having ruled the establishment with a free hand, as well as having ordered whatever she needed in the line of clothes or jewelry. Renal orders the cook to carry Kiki to bed and the fascinating little devil knows that she is there to stay and to marry her lover, the manager.

Miss Ulric was wonderful, from start to finish. All of the lying, scrapping little gamins of the Paris streets were embodied in the character she portrayed. Sam B. Hardy, as Renal the music hall manager, though more or less a foil for Miss Ulric, did as well as could be expected. Thomas Findlay, Sidney Toler and Arline Fredericks also did well.

Mr. Belasco staged the piece in his usual manner which means that it was entirely adequate. His guiding hand, which re-wrote the piece here and there so that it would be suitable for the edification of the American public, put some touches in the play that were plain to one

who has read French authors, and has an inkling of the ways of French girls of Kiki's type. Such bits as the grissette telling the manager of the music hall that she is a "good girl;" and the former wife of the manager, being a wife and not a mistress are some of Mr. Belasco's changes.

"HER SALARY MAN" AMUSING COMEDY AT THE CORT

"HER SALARY MAN," a comedy in three acts by Forrest Rutherford. Produced at the Cort Theatre, Monday evening, November 28th.

CAST

A Bellboy.....Mae Washburne
Burton.....H. B. Thomas
"Sponge" Ferris.....Dudley Clement
Montaine Grey.....Hedley Hall
Dick Barry.....Thomas E. Jackson
Mrs. Sophie Perkins.....
Edna May Oliver
Emily Sladen.....Ruth Shepley
John Brown.....A. H. Van Buren
George Hunter.....Will Deming
Drusilla Willis.....Grace Carlyle
Jessie Van Alstyne.....Rea Martin
Mrs. Warton Van Alstyne.....
Franklyn Willis.....Donald Hall
Patterson Pomeroy.....Donald Call
A Maid.....Nina Gleason

"Her Salary Man," is an amusing comedy, very much so, in spots with an occasional few moments when it dragged, due more or less to the author's inexpert writing. Overlooking the poor construction that makes its appearance here and there, especially so in the last act, the play compares favorably with two or three comedies now running in New York. None of these have a plot strong enough to amount to anything; they are light, well acted and the action is satisfying, making them well worth seeing.

The story of the play concerns a young lady of about 19, who is worth a million dollars, which was left her by an uncle. The uncle's sister, as mentioned in the will looks after her niece and dogs her steps in order to prevent some one from marrying her for her money.

The girl, tired of having the old maid at her heels 24 hours a day, decides to break away and get a chance "to breathe." Emily Sladen is the girl, well acted by Ruth Shepley, who made a ravishing, patrician featured heiress, full of life and charm. It is her scheme to advertise in the papers for a man who will marry, and agree to live two thousand miles away from her, and she will pay him a salary of ten thousand a year for being her official husband.

A reporter overhears her talk of the plan and a story to that effect brings suitors for her hand of all shapes and sizes.

This is learned in the first act, which takes place in a semi-lounging room between two suites of a California Hotel. A young millionaire happens to take the suite opposite the one occupied by the girl and her aunt. The girl mistakes him for a poor suitor for her hand, proposes to him and before the act is over pays him his first installment of his salary. This happens in the presence of her aunt and lawyer, the latter knowing the identity of the supposed suitor.

The second act takes place on Long Island, near New York, where the heiress is living with some friends. They know she is married and know her husband, but do not know him as the man who is the husband of Emily Sladen or, Mrs. John Brown as she is sometimes called. Mrs. Brown is enjoying her freedom from her aunt, but her husband wishes to surrender his, and when he arrives that night, which is five months after the marriage, and runs into his wife, the act is brought to a striking finale. Mrs. Brown walks into the room and recognizing her husband exclaims, "My husband," before she realizes what

she has said. But with rare presence of mind she adds to her exclamation without a break in the sentence, "is dead," and keels over. The last act takes place in the heroine's boudoir where she makes believe that her husband has met with an accident and the news was telegraphed to her, sobbing accordingly.

Later it develops into a bedroom farce of the usual proportions, as the lawyer friend sends the husband to her room; the aunt arrives in the meantime and the husband is forced to hide in a clothes closet. Edna May Oliver, as the old maid, who discovers a flask in a cabinet and imbibes, provided some great comedy. Of course it ends up with everybody happy.

A. H. Van Buren as the hero, John Brown, who married the girl, played his role very well and took his work seriously; Will Deming, as the lawyer, also helped to carry the piece along, and supplied the necessary comedy at times. Both Miss Oliver as the Puritan aunt, and Miss Shepley as the niece, did wonderfully well. The rest of the cast deserves mention. Harry Andrews did some clever staging, his hand being visible whenever the farce bordered on the rocks.

DINNER FOR BELASCO

David Belasco's friends both in and out of the profession will honor him next Sunday, December 12th, at a dinner at the Biltmore Hotel, in the celebration of the fortieth anniversary of his entrance into the profession and its recognition of his genius and his notable contributions to the American stage.

Otis Skinner will be the toastmaster. Among the guests and speakers are: Lionel Atwill, Miss Lina Abarbanell, Miss Janet Beecher, Richard Bennett, John McE. Bowman, Giulio Gatti Casazza, Miss Rose Coghlan, Miss Marie Doro, C. B. Dillingham, T. Coleman duPont, A. L. Erlanger, Miss Geraldine Farrar, Miss Lynn Fontanne, Miss Elsie Ferguson, Louis V. DeFoe, Daniel Frohman, James W. Gerard, William Gillette, Sam H. Harris, Arthur Hopkins, Otto H. Kahn, Anthony P. Kelly, Miss Thais Lawton, Miss Pauline Lord, Miss Adrienne Morrison, Adolph S. Ochs, Miss Elsie Mackaye, Channing Pollock, Arthur Hobson Quinn, Miss Marjorie Rambeau, Lawrence Reamer, Antonio Scotti, Miss Ruth Shepley, Miss Frances Starr, Miss Alma Tell, Miss Olive Tell, Augustus Thomas, Miss Leonore Ulrich, David Warfield, Miss Helen Ware, Charles S. Whitman and Miss Blanche Turka.

The Committee on invitation includes: Charles B. Dillingham, E. F. Albee, A. L. Erlanger, Daniel Frohman, Grace George, D. W. Griffith and Julia Marlowe.

"BLUE KITTEN" OPENS DEC. 26

"The Blue Kitten," a musical comedy by Hauerbach and Friml, is now in the stages of rehearsal under the direction of Arthur Hammerstein. The play is scheduled to open at the Apollo Theatre, Atlantic City, Dec. 16th. The characters are Joe Cawthorne, Lillian, Douglas Stevenson, Hal Hickson and Victor Morley.

NORMA TALMADGE

S. Luniere, of No. 574 Fifth Avenue, New York, has taken several striking photos of Norma Talmadge. The cut of Miss Talmadge used on the front page of the CLIPPER, dated November 30, was made from one of those original poses.

JULES JORDAN TO DO ACT

Jules Jordan is back in America after a successful starring tour in Australia in "Welcome Stranger." He is going into vaudeville with a new monologue and songs by James Madison.

FISHER RELEASES NOVELTY

"Ta Ta," a comedy song by Sidney Claire and Archie Gottler, has been placed with Fred Fisher, Inc., and will be placed on the floor as the successor to "Ma."

THE THEATRE GUILD OFFERS TWO NEW PLAYS FROM FRANCE

"THE WIFE WITH A SMILE," a play in two acts from the French of Denys Amiel and Andre Obey, and BOUBOUROCHE, a play in two acts from the French of Georges Courteline. Presented at the Garrick Theatre on Monday night, Nov. 28.

THE WIFE WITH A SMILE

Mme. Beaudet.....Blanche Yurka
Marguerite Prevot.....Catherine Proctor
Mme. Lebas.....Katherine Clinton
Eugenie.....Jeanne Wainwright
Gabrielle.....Maud Brooks
M. Beaudet.....Arnold Daly
M. Lebas.....Willard Bowman
Jacques Dauzat.....Edwin R. Wolfe
A Clerk.....Philip Loeb

BOUBOUROCHE

Boubouroche.....Arnold Daly
Old Gentleman.....J. Monte Crane
Andre.....Robert Donaldson
Roth.....Carl Anderson
Potasse.....Edwin R. Wolfe
Fouettard.....Willard Bowman
Henri.....Philip Loeb
Cashier.....Katherine Clinton

"The Wife With a Smile," and "Boubouroche," two plays from the French, succeeded "Ambush," at the Garrick Theatre.

The one is a new comedy done into English under the title of "The Wife with a Smile," and the other, a farce called "Boubouroche," new here, but has been seen many times in France.

In the first, Arnold Daly, as a sort of visiting star, gives a keen performance, which puts to blush all the acting he has done in these parts for the many seasons past.

"The Wife With a Smile," is an English translation of "La Souriante" Mme. Beaudet," a stinging, new play by Denys Amiel and Andre Obey and is about a nervous wife, greatly annoyed, by the putterings, and above all, the tiny tyrannies and wearisome jocularities of her complacent and blunderous husband. She becomes particularly exasperated, at his playful flourishing of an unloaded revolver which he is always taking from his desk, and firing at his own temple in mock suicide. As the finale of the first act draws near, the wife thinks she has stood all she can from him, and she is seen very angrily, but quietly, loading the precious revolver. This time M. Beaudet, points the revolver at his wife instead of himself, fires, but the bullet, only breaks a mirror close near her. He remains the egotist and instantly jumps at the conclusion that the wife had intended the bullet for herself. A reconciliation follows.

The fatuous M. Beaudet, is played by Mr. Daly with very much virtuosity, and Blanche Yurka, as the wife, paints the portrait of the nerve-bored wife with great nicety and understanding.

"Boubouroche" is the less important, and less interesting of the two pieces. It starts off wonderfully and then runs down. "Boubouroche," is by Georges Courteline and is one of the earliest of a long series by him. It is the story of a plump and genial old dupe, who is so easy to deceive, that even on discovering his lady's lover, very comfortably ensconced in her wardrobe, the shock only briefly interrupts his faith in her.

Mr. Daly played the characteristically French hero, and supporting him was Edgar Stehli, as the tattling neighbor, and Olive May, as the guilty, but magnificently indignant lady.

"Boubouroche" seems too essentially Gallic to be put into English of any kind successfully.

HERMAN WOBBER DIVORCED

SAN FRANCISCO, Nov. 28.—Herman Wobber, local distributing manager of the Famous Players Lasky Corporation, was secretly divorced by Mrs. Wobber here last week. Desertion is given as cause.

B. F. KEITH'S VAUDE. EX. NEW YORK CITY

Palace—Margaret Young—Trip to Hitland—Allan Rogers & Leonora Allen—Ben Welch—Singer's Midgets—James Watts & Co.—Frank Wilcox & Co.
Riverside—Johnson, Baker & Johnson—Huston Ray—Low Brice & Co.—Frank Gaby—Bessie Clayton—Juliette Dieka—McWaters & Tyson—Kane & Herman—Ella Bradna.
Colonial—Baraban & Grohs—Peggy Carhart—Valerie Bergere—Fritzi Scheff—Harry Rose—Willie Rolis.
Alhambra—Melnotte Duo—Margaret Padula—Raymond Bond & Co.—Margo Waldron & Geo. Halpern—Kirby, Quinn & Anger—Rae Samuels—Love Race.
Royal—Van Horn & Inez—Dufor Boys—Jack Osterman—Gertrude Hoffman—Leo Donnell & Lorraine.
Broadway—Raymond Wilbur—Rae Eleanor Ball—Solly Ward & Co.—Joe Laurie, Jr.—L. Ayres—Mantell & Co.
Slat Street—Tempest & Sunshine—Johnny Burke—Leavitt & Lockwood—Anderson & Burt—H. & G. Ellsworth.
Hamilton—Frank Ward—Ames & Winthrop—Burns & Freda—Sophie Tucker & Co.
Coliseum (First Half)—Geo. McFarlane—Claude & Marion—Mosconi Family. (Second Half)—Trixie Friganza.
Fordham (Second Half)—C. M. Cleveland—McCormack & Wallace.
Franklin (First Half)—Cook, Mortimer & Harvey—Dotson—Will Mahoney—B. A. Rolfe & Co. (Second Half)—Musical Hunters—Joe Cook—Alexander Bros. & Evelyn.
Jefferson (First Half)—Trenelle Trio—McCormack & Wallace—Joe Cook—Alexander Bros. & Evelyn—Kluting's Entertainers. (Second Half)—Jennings & Mazer—Will Mahoney—Casting Campbells.
Regent (First Half)—Lynna Tyre—Jennings & Mazer. (Second Half)—Murray, Klassen & Co.—Frances Kennedy—Kluting's Entertainers.

BROOKLYN

Orpheum—Laura & Billy Dreyer—Paul & Mae Nolan—Franklyn Charles & Co.—Leo Beers—Lightners & Alexander—Creole Fashion Plate—Dooley & Sales.
Flatbush—Unusual Duo—Victor Moore & Co.—Holmes & Levere—Ruth Royce.
Riviera (First Half)—Casting Campbells—Kennedy & Berle—Alleen Stanley. (Second Half)—Joe Towle—20th Century Revue.
Borough Park (First Half)—Ohmsby & Remig—Frances Kennedy—4 Mortons. (Second Half)—Bob Willis—B. A. Rolfe's Revue.
Far Rockaway—Geo. McFarlane—Mosconi Family.

BALTIMORE

Maryland—The Creightons—Paul Decker & Co.—Arthur West—Harry Carroll & Co.
Buffalo
Shea's—Russell & Devitt—Dummies—Vaughn Comfort—Jed Dooley—Oleson & Johnson—McDonald Trio.
Cincinnati
Keith's—Joe Darcy—Elingre & Williams—Bailey & Cowan—Reynolds & Donegan—Artistic Treat—Leon Varvara—Seed & Austin—Marion Harris.
Cleveland
Hippodrome—Royal Gascoynes—Dancing Shoes—Rellay & Cross—Mrs. E. Hathaway—Turnbull—Claude & Fannie Usher—Jim McWilliams.
105th Street—The Cromwells—Perrone & Oliver—Ruth Budd.
Columbus
Keith's—Jas. & Eta Mitchells—Bert Walton—Edith Tallafiero—Brent Hayes—Selbini & Grovini—Cartmell & Harris—Kenneth & Hollis.
Detroit
Temple—Fantino Sisters & Co.—Weaver & Weaver—Burt Baker & Co.—Clinton & Rooney—Ernest Ball—Corradini's Animals.
Erie
Colonial—Bobby Fosom—Galletti & Kokin—Pearson, Newport & Pearson—Burt & Rosedale—Henry Santrey & Band.
Grand Rapids
Empress—Burns Bros.—Juggling McBans—Foley & La Ture—Mr. & Mrs. Jimmy Barry—Harry Jolson—Jean Adair & Co.
Hamilton, Canada
Lyric—Faber & McGowan—Yorke's Dogs—The Flivertons—Hamilton & Barnes—Reddington & Grant—Wilton Sisters.
Indianapolis
Keith's—Ray Hamlin & Kay—Jas. J. Morton—Herbert & Dore—Doris Duncan—Miller & Capman—Abraham Lincoln.
Lowell
Keith's—Cahill & Romaine—Nestor & Haynes—Frank Markley—Lacador Bros.—Lonna Nacenzio—Wyatt's Scotch L. & L.—William Edmonds & Co.
Louisville
Mary Anderson—Three Lordens—Theresa & Wiley—Bevan & Flint—Josephine Victor & Co.—Cressy & Dayne—Halig & La Varo—Jean Granese Trio.
Montreal
Princess—The Seebachs—Ann Gray—Meehan's Dogs—Spencer & Williams—Armand Kalis Co.—Billy Glason.
Portland
Keith's—Harry Cooper—Four Casting Mellos—Frank Brown—Langford & Fredericks—Kane Sisters—Angel & Fuller.

VAUDEVILLE BILLS For Next Week

PROVIDENCE

Keith's—El Cleve—Boyle & Bennett—Hickman Bros.—Powers & Wallace—Eight Blue Demons—Muller & Stanley—Babe Ruth—Sybil Vane—Daly, Mack & Daly.

PITTSBURGH

Davis—La Pelarica Trio—Shadowland—Venita Gould—Jim & Betty Morgan—Patricola—Jack La Vere—Imhoff, Conn & Corinne.

PHILADELPHIA

Keith's—Alf Loyal's Dogs—W. & J. Mandell—B. & P. Valentine—Olcott & Maryann—Willie Solar—Courtney Sisters & Co.—Gallagher & Shean.
Auditorium—Willis & Harold Brown—Hanley & Francis—Adolphus & Co.—Murphy & Lachman—Jerome Man.

QUEBEC

Temple—Sansone & Della—Pressler & Klais—Jeck Benny—Penton & Fields—Mme. Besson & Co.—Wheeler & Potter—Noble—Young America.

SYRACUSE

Keith's—Hardy Bros.—Law & Gene Archer—Glenn & Jenkins—Hope Eden—Owen McGivney.
Toronto
Shea's—Jack Hanley—Bernard & Garry—Proffert—Evan Bankoff Co.—Harry Watson, Jr.—Sylvia Clark.
Hippodrome—Eary & Eary—Strand Trio—Denny & Barry—Sheldon, Thomas & Babs.

TOLEDO

Keith's—Herman & Shirley—Spoor & Parsons—Walter C. Kelly—Clara Howard—Gilfoyle & Lang—Gaits Bros.

YOUNGSTOWN

Hippodrome—The Joannys—Edward Hill—Richard Keane—D. D. H.—Wylie & Hartman.

ORPHEUM CIRCUIT

CHICAGO

Palace—Harry Fox—Sarah Padden—Ford & Cunningham—Scanlon, Deno & Scanlon—Carson & Willard—Hershel Henkens—Van Hoven.
Majestic—Bert Errol—Ed Lee Wrothe—Lew Dockstader—Rolf's Musical Revue—Furman & Nash—Nathane Bros.
State Lake—Millership & Gerard—Bobbe & Nelson—Flannagan & Morrison—Buckridge & Casey—Frawley & Louise—Page, Hack & Mack—Howard's Ponies—Claudious & Scarlet.

DES MOINES

Orpheum—Wallace Galvin—Wood & Wyde—Edith Clifford—Sawing a Woman in Half—Adler & Ross—The Gellis—Hartley & Patterson.
Denver
Orpheum—Pearl, Regay & Band—Anderson & Graves—Bob Hall—Indoor Sports—Clifford & Johnson—Anderson & Yvel—Ollie Young & April—Servais Le Roy in Sawing a Woman in Half.
Duluth
Orpheum—Cliff Nazaro—Nat Nazaro, B & B—Nanon Welsh—York & King—Zuhn & Dries—Pink's Mules—Stella Maybaw.

EDMONTON & CALGARY

Orpheum—Sallie Fisher—Kellam & O'Dare—De Haven & Nice—Fred Lindsay—Frank Farron—Mudoon, Franklin & Rose—Ruth Howell Duo.
Kansas City
Orpheum—Hughes Musical Duo—Bob La Salle—Harry Conley—Van & Corbett—Riggs & Witche—Innis Bros.—Bill, Genevieve & Walters—Low & Paul Murdock.
Main Street—Nippon Duo—Ford, Sheehan & Ford—Margaret Ford—Lang & Vernon—4 Marx Bros.—Innis Bros.

LINCOLN

Orpheum—Helen Keller—Schichtl's Manikins—Adams & Griffith—Follis Girls—East & West—Dance Fantasies—Clifford & Johnson.
Los Angeles
Orpheum—Lee Children—Joe Bennett—Chas. Harrison—Toney & Norman—Bobbie Gordone—Mrs. Gene Hughes—The Rios—Corine Tilton Revue—Ed Morton.

MINNEAPOLIS

Orpheum—Barbette—Henry & Moore—Wilbur Mack & Co.—Watts & Hawley—Sammy Lee & L. F.—Lyndell & Macy—Clifford Wayne Trio.
Hennepin—Leo Zarrell—Roberts & Clark—Toney Grey—Lydia Barry—Eddie Buzzell—Lane & Byron—The Horsinos—Millard & Marlin.

MILWAUKEE

Majestic—Daphne Pollard—7 Bracks—Wm. Caxton—Cameron Sisters—Williams & Wolfus—Vincent O'Donnell—4 Lamys.
Palace—Blossom Seeley—Dillon & Parker—Gordon & Ford—Gibson & Connell—Adelaide Bell—Saxton & Farrell—Tyler & St. Clair.

MEMPHIS

Orpheum—Princess Ju Quon Tai—La Bernicia & Girls—Jimmy Lucas.
Omaha
Orpheum—Van Cellos—Marjorie Barrack—Carlyle Blackwell—Dooley & Storey—The Caninos—Jack Rose—Gautier's Toy Shop.

OAKLAND

Orpheum—Kitty Doner—Brown & O'Donnell—Matlie Lippard—Stone & Hayes—Galetti's Monkeys—Ben Beyer—Marshall Montgomery.

PORTLAND

Orpheum—Joe Howard & Clarke—Al & Fannie Stedman—Frank & Milt Britton—Tim & Kitty O'Mear—Jack Kennedy—Margaret Taylor—Glaude Golden.

NEW ORLEANS

Orpheum—Gus Edwards' Revue—Sandy—Byron & Halg—Rome & Gaut—Jack Ingills—Mang & Snyder—Van Cleve & Pete.

ST. PAUL

Orpheum—Ethel Lever—Bronson & Baldwin—Miller & Mack—Chas. King—Wilson Aubrey & Frank Wilson.
Rialto—Ona Munson—Wilfred Clark—Bill Robinson—Garcinetti Bros.—Keno Keys & Melrose.

ST. LOUIS

Orpheum—Juggling Nelsons—Millard & Marlin—Highlowbrow—Quixley & McKay & Ardise—The Sharracks—Gautier's Bricklayers.
San Francisco
Orpheum—May Wirth—J. Rosmond Johnson—Dugan & Raymond—Moody & Duncan—Ed Ford—Lose & Sterling—Green & Parker—Santos & Hayes Revue.

SIoux CITY

Orpheum—Bennett Sisters—Dave Harris & Band—Roy & Fox—Swift & Kelly—Tom Patricola—Lulu Coats & Co.—Ward & Dooley—Bushman & Bayne—Mel Klee—Canada Japs.

SEATTLE

Orpheum—Sam Mann & Co.—Lyons & Toeko—Moss & Frye—Jordan Girls—Ed Hanis Revue—Josefson's Islanders—Sophie Kasamir.
Sacramento and Fresno
Orpheum—Vera Gordon & Co.—Kramer & Boyle—Mary Haynes—Silvia Loyal—Jack Joyce—Ritter & Knappe.

SALT LAKE CITY

Orpheum—Whiting & Burt—Billy Arlington & Co.—Kara—Wm. Ebs—Avey & O'Neill—Michon Bros.—Maurice Diamond.
Vancouver
Orpheum—Eddie Foy—Harry Holman—Rockwell & Fox—Raymond & Schram—Lucas & Inez—Demarest & Collette—Worden Bros.

WINNIPEG

Orpheum—Blanch Sherwood & Bros.—Rodero & Marconi—Tarzan—Lillian Shaw—Clark & Bergman—Morris & Campbell—Nina.

F. F. PROCTOR

Week of Dec. 5, 1921

NEW YORK CITY

Fifth Avenue (First Half)—Faynes—Blits & Pierce—Kerr & Ensign—Frank Wilcox Co.—Frank Mullane. (Second Half)—Joe Roberts—Leavitt & Lockwood—Lillian Gonne—Curson Sisters—Wife Hunter.
125th Street (First Half)—Wilson Bros.—Marshall & Williams—Eugene Finney—Crisp Sisters—Johnny Burns—One on the Aisle. (Second Half)—Cooper & Ricardo—Oliver & Nerrett—A. O. Duncan—Spirit of Mardi Grass—Cook, Mortimer & Harvey.

58th Street (First Half)—Sherlock Sisters—Clinton—Gypsy Corinne—Stephens Bordeaux—Wild & Hilk—Peaches—Bob Willis—Marie Hart Co. (Second Half)—Chong & Moey—Solly Ward Co.—Carrie Reynolds—Sabbott Brooks—The Patricks—Ben Meroff Co.
23d Street (First Half)—Morton & White—Henry Lewis & Co.—Honor Thy Children—Oliver & Nerrett—Gray & Derickson. (Second Half)—The Templettons—Howard & White—Curson Sisters—Marshall & Williams—Lord & Fuller.

ALBANY

(First Half)—Will Morris—Two Sternards—Big Three—Joe Rolley Co.—Harry Breen—Visser & Co. (Second Half)—Archie & G. Falls—Pollard Sisters—Loney Haskell—Porter J. White Co.—Frankie Heath—Tennessee Ten.

ELIZABETH

(First Half)—Lawton—Pollard Sisters—Valda & Co.—Janis & Chaplow—Anger & Packer—Tennessee Ten. (Second Half)—Gilbert & Arnette—Leo Donnelly—Fid Gordon—Sunshines—Stuart & Harris.

MT. VERNON

(First Half)—Dotson—B. A. Rolfe Co.—Levitt & Lockwood—Rice & Elme—Cooper & Ricardo—Percival Haswell. (Second Half)—Clown Seal—Blits & Pieces—Geo. McFarlane—Frank Wilcox Co.

NEWARK

(First Half)—Irene Bordino—Geo. McFarlane—Story & Clark—Flirtation—Renée Robert Revue—Three Belmonts. (Second Half)—Dave Roth—Harry Crollon Co.

SCHEENECTADY

(First Half)—Amaranth Sisters—Willie Smith—McCoy & Walton—Hyams & McIntyre. (Second Half)—Will Morris—Flo & O. Walters—Crane, May & Crane—Jack Norworth—Ryan Weber & Ryan.

TROY

(First Half)—Archie & G. Falls—Ryan, Weber & Ryans—Loney Haskell—Franklyn Ardell Co.—Jack Norworth Co.—Wm. Weston & Co. (Second Half)—Visser & Co.—Big Three—Joe Rolley Co.

—Hyams & McIntyre—Harry Breen—Haveman's Animals.

YONKERS

(First Half)—Chong & Moey—Nancy Boyer—Officer Hyman—Sabot & Brooks—Joe Laurie Co.—The Patricks. (Second Half)—Sherlock Sisters—Clinton—Elli's Quintette—Babcock & Dolly—Wild & Hill—Arthur Hill—Morley & Chesleigh.

B. F. KEITH VAUD. EX.

Week of Dec. 5, 1921

NEW YORK CITY

Harlem Opera House (First Half)—Bessie Clifford—Lord & Fuller—Coffman & Carroll—Sargent & Marvin—Shea & Shirley—Herbert Corbell Co. (Second Half)—Frank Mullane—Cooper & Simonds—Isleem—Jed's Vacation.

AMSTERDAM

(First Half)—Jean & White—Flo & O. Walters—Bickford & Roberts—Ben Bernie—Melodious Six. (Second Half)—Two Sternards—Willie Smith—Rice & Werner—Laurie & Prince.

ALTONA

Hodges.
Allentown
(First Half)—Bankers & Silbers—Brennen & Rule—A. Astrill & Co.—Cunningham & Bennett—J. C. Mack Co. (Second Half)—Potter & Eartwell.

BINGHAMTON

(First Half)—O'Connor & McCormack—Dunn Sisters—John P. Wade Co.—Strand Trio—Tommy Allen—Gildea & Jafin—Swan Wood. (Second Half)—Studies D'Art—Evans & Wilson—May & Stanley—Oversea Revue—Peters & LeBuff.

BROWNSVILLE

Marlow & Thurston—Marie & Marlow—Joe Hurl—Polly's Pearls.

BOSTON

Boston—Wardell & LaCosta—Frozini—McLellan & Carson—Newhoff & Phelps—Three Falcons. Scully Square—Faden Trio—Will J. Ward—Beth Beri Co.—Barnes & Worsley—Four Readings.

Howard—Eddie Foyer—Six Amaranth Belfords, Washington St.—Pat & J. Lovello—Gordon & Yates—Lew Brice Co.—Troviato—Love Shop.

BANGOR

(First Half)—Hart & Dymond—Harry Laden—Chas. Keating Co.—Haley & Goss—Archer—Belford—Allen & Cantor—Minetti & Sidell. (Second Half)—Larry Widener—Saunders & Cameron—Hunnford—Ritter & Wise—Telephone Tangle—Cortez Sisters—Wheeler & Weeler.

CAMBRIDGE

(First Half)—Harris & Willis—Helen Moretti—Harry Hayden & Co.—Schwartz & Clifford—McCarton & Marone. (Second Half)—Samaroff & Sonja—Jack Goldie—Sybil Vane—Angel & Filler—Kirksmith Sisters.

CLARKESBURG

(First Half)—Lorimer & Kaye—Jerome & Albright—Oh, You Butlers—Walter Manthey Co. (Second Half)—Three Crompton Girls—Jack McGowan—Silber & North—Shireen.

CANTON

Hamilton & Bradbury—Earle & Sunshine—Foley & La Tour—Horace Goldin & Co.—Lea & Paul Murdock—Reckless & Arley.

CHESTER

(First Half)—Peres & Marguerite—Sullivan & Meyers—Thornton & Crawford—Berk & Swan. (Second Half)—Homer Romaine—Mary & Al Royce—Johnston & Mack—Stars & Records.

ELMIRA

(First Half)—Studies D'Art—Fraser & Bunce—Day & Stanley—Barrett & Cunnen—Oversea Revue. (Second Half)—Swan Wood—Gildea & Jafola—John P. Wade Co.—Strand Trio—Tommy Allen Co.

EASTON

(First Half)—Potter & Hartwell—LaPine & Emery—Rowland & Meehan—Carnival of Venice. (Second Half)—Sanker & Silvers—Brennan & Rule—Arthur Astrill & Co.—Cunningham & Bennett—J. C. Mack Co.

FALL RIVER

(First Half)—Montague Love—Henry B. Toomer—Smith & Neiman—Anita Diaz Monks. (Second Half)—Harris & Willis—Ryan & Ryan—Geo. Austin Moore—Blackstone Co.

FITCHBURG

(First Half)—Paul LeVan & Miller—Jack Goldie—Sybil & Vane—Arnold & Weston—U. S. Jazz Band. (Second Half)—McCartone & Marone—Cahill & Romaine—Harry Hayden Co.—Schwartz & Clifford—Wm. Weston Co.

GREENSBURG

(First Half)—Shelvey Boys—Marlow & Thurston—Marie & Marlon—Polly's Pearls. (Second Half)—Markel & Gay—Lorimer & Kaye—Rubeville.

GREENFIELD

(Second Half)—Roma Duo—Hickey & Hart—Croddock & Shadney—McKee & Skegg.

GLOVERSVILLE

Dixie Hamilton—Brown Girls—Briere & King—McCoy & Walton—Syncopeation 6.

HAZLETON

(First Half)—Helen Davis—Fred Roland Co.—(Continued on page 25)

Davis and Williams
WITH SHUFFLE ALONG CO.
FEATURING UNCLE TOM, OLD BLACK
JOE AND TRAFFIC COP

Kelly and Johnson
NOW PLAYING
THE LOEW CIRCUIT
Direction AMOS PAGLIA

Bobby Jarvis & Co.
JARVIS' OFFERING
IS IN CLASS AAL.
Memphis Com. Appeal.

I think **LEW BROWN** one of the greatest comedy writers in the country today.—FANNY BRICE.

THE KIDDIES' "STAR"

GRIFF

HOLYOKE, MASS.

Extracts from many letters received last week from the crippled children of Newark Hospital:

"I like your truss and you shod us pubbles. You are good to us."

"Please come again soon, with love and kisses."

"Come again around Christmas and do some more. I have been here a long time."

WIRTH, BLUMENFELD & CO., Agents

LEIBER FOR LEXINGTON

Fritz Leiber, who will appear in Baltimore Monday, will return to the city after a week's engagement in that town. He will begin his engagement at the Lexington Theatre on December 26. The vehicle he is to be seen in has not yet been selected, the choice of which will be made by a group who have seen him in his last engagement.

NOT BILLIE SHAW

In a recent account of the divorce decree obtained against Roy Cummings, an actor, by his wife, a New York daily paper stated that Billie Shaw was named by Mrs. Cummings. Miss Shaw headlining at Keith's Palace Theatre last week, said that she had never heard of either Mr. or Mrs. Cummings and that some other actress using the name Billie Shaw was meant.

MAYOR FAILS TO CLOSE THEATRE

Mt. VERNON, N. Y., Dec. 5.—The efforts of Mayor Elmer L. Kincaid to close the "Little Playhouse," a motion picture theatre here, have been thwarted by a continuance of the temporary injunction obtained by the managers from Justice Morschauer in Special Term of the Supreme Court at White Plains. Counsel for the owners said that politics is back of the mayor's actions.

NEW MUSIC DEPT. OPENS

Jess Smith, president of the Jess Smith enterprises, has opened a musical department, which will be operated in conjunction with Louis Silvers, late score composer for D. W. Griffith Productions. Mr. Silvers has installed his offices in the Jess Smith Enterprises' quarters and will devote his time exclusively to writing scores for motion pictures.

LEW BROWN

wrote novel new act for FAY & JACK SMITH.

INGENUE
PRIMA
DONNA

ANITA STONE

JIMMY
COOPER'S
BEAUTY REVUE

GRAYCE ROBERTSON

PRIMA DONNA

THE GIRL WITH
THE ACCORDION
WITH LENA DALEY
AND
HER KANDY KIDS

ALEX SAUNDERS

DOING HEBREW WITH LENA DALEY AND HER KANDY KIDS

GEORGE HAMILTON

SINGING JUVENILE

TING-A-LING

BETTY DELMONTE

INGENUE

JIMMY COOPER'S BEAUTY REVUE

JOHNNY BAKER

Singing, Dancing and Acrobatic Juvenile with Kelly and Kahn's "Cabaret Girls"

LEW RICE

DOING ECCENTRIC DANCING SPECIALTY

F ASSING
REVIEW"

SEE MY 1 STRING FIDDLE

JACKIE EDISON

Most Reputable Theatrical Rooming House in the Vicinity of the Star Theatre, Brooklyn
At 57 Willoughby Street, opposite Stage Entrance. Write or phone Triangle 4361 for reservations.
All improvements. Your comfort is my comfort.

MILDRED FRANKLIN

SOUBRETTE

PELL ME L

MATTIE DE LECE

SHAPELY PRIMA DONNA

NEVER HAPPIER

WITH PUSS PUSS

GEO. BARTLETT

COMEDIAN WITH HARRY THOMPSON'S "A WHIRL OF GIRLS" CO.

CHAS. MARSHALL

NOT AN ACTOR—JUST A TYPE-COMEDIAN WITH HURLY BURLY Thanks to Joe Wilton

ANNA THORNTON

WITH JAMES E. COOPER'S BIG JAMBOREE

Direction—IKE WEBER

ELEANOR MACK

PRIMA DONNA

SWEET SWEETIE GIRLS

JIMMY RAYMOND

Shagtag, Juvenile, Also Characters, Doing Specialty with Hurly Burly Thanks to Joe Wilton

RALPH SINGER

SINGING, WHISTLING, DANCING JUVENILE WITH JEAN BEDINI'S TWINKLE TOES
Direction—HARRY BESTRY

BESSIE PARDUE'S HIGH STEPPERS

With Jean Bedini's "Chuckles of 1921" Shubert Time and Jean Bedini's "Peek-a-Boo" Third Season.
Columbia Circuit

DOLLY BERANGER

MEETING WITH SUCCESS

WISE LITTLE
SOUBRETTE

WITH LEW KELLY SHOW

CHANGES IN "WHIRL" CAST

Corey Hunt, Florence Ward, and Frank Lambert, closed with the "Whirl of Mirth" Company at the Lyric, Newark, last Saturday night. Charlie Burns and Billy Carlton joined the show at the Olympic, New York, this week.

CECILIA LOFTUS ILL

Cecilia Loftus, the comedienne, who has been negotiating for an American engagement in vaudeville, is ill at her home in London, and all her stage engagements have been cancelled.

ZIEGFELD HAS NEW CONTRACT

Florenz Ziegfeld says he is tired of picking 'em only to have Los Angeles snatch 'em away so he has designed a steel clad contract for this year's crop of Frolic beauties preventing them from accepting moving picture contracts while they dance for him.

MAYBELLE GILMAN HAS DAUGHTER

Maybelle Gilman, now Mrs. Clifford T. Hirschman, is receiving congratulations on the birth of a daughter, Norman Francinia, born on November 20.

As a writer of comedy **LEW BROWN** is incomparable **HOLMES & LEVERE**.

VI KELLY

INGENUE

SWEET SWEETIE GIRLS

LEW AND BERT

MARKS BROTHERS

Singing and Dancing Specialty and Working Through Show. Little Bit of Everything with Puss Puss.

IRVING KARO

YIDDISH TENOR, WITH HURLY BURLY.

THANKS TO JOE WILTON

VIOLA SPAETH BOHLEN

TOE DANCING SOUBRETTE.

SECOND SEASON WITH PUSS PUSS

ARTHUR STERN

STRAIGHT MAN

GROWN UP BABIES

Norman Hanley

COMEDIAN

TOWN SCANDALS

ARTHUR PUTNAM

WITH ARTHUR PEARSON'S "BITS O' BROADWAY." EMMETT CALLAHAN, MANAGER

FRED HARPER

DOING COMEDY
AND ACROBATIC DANCING

WITH JIMMY COOPERS
"BEAUTY REVUE"

NETTIE KNISE

INGENUE—WHISTLING GIRL

SOCIAL FOLLIES—DIRECTION: IKE WEBER

HOWARD HARRISONS LIL

STRAIGHT MAN AND SOUBRETTE WITH SWEET SWEETIE GIRLS

BABE QUINN

Watch Charm Soubrette.

Gus Hill's Bringing Up Father.

No. 1 Company

GEORGE and GOLDIE HART

DOING FINE WITH WILLIAM S. CAMPBELL'S ROSE SYDELL'S LONDON BELLES

OLIVE DE COVENY

PRIMA DONNA

AL. REEVES BEAUTY SHOW

MURRAY BERNARD

STRAIGHT MAN OF CLASS

GREENWICH VILLAGE REVUE

GAMBLING AT MONTE CARLO

SEASON 1921-1922

WHO?

LEW MARSHALL

McCORMICK AND WALLACE

Theatre—23rd St.
Style—Ventriloquist.
Time—Fifteen minutes.
Setting—In "three," special.

The offering has a novelty opening. A special drop in three, showing a view of Coney Island, with miniature figures swimming and diving, which were followed by sharks, rowboats, etc., caused several laughs. Entered a man, reading a letter, aloud, to the effect that he would be able to get only one act for his hotel. This act was a rifle act, and had enclosed a dynamite target for examination. Picking up the daily paper, which was covering a chair, a dummy figure was disclosed, dressed as a sailor.

The talk which followed was long and mildly amusing, but here and there were to be found funny points. After several minutes of this a woman entered carrying a little girl figure. Followed a song that would have been effective had not the man and his figure spoiled it. During the entire song the man talked in a rather low voice, which was heard only in the front rows, yet, despite this, the woman sang.

After a few moments, while she was carrying the doll off, her voice was heard distinctly. The illusion, or what was heard of it, was good, and done in a neat manner, with no visible moving of the lips.

The man got a little humor out of the dummy, which had been chewing on the dynamite target. The dummy expectorated, and the target flashed up in the cuspidor.

The woman, who had retired for the time, entered, appearing in a bathing costume, which was the cause of a wrestling bout between the man and the sailor. After another song and talk by the sailor and girl dummy, the act closed, to a fair hand.

As it stands, the act would be able to hold down an early spot on some of the larger houses, but, if the man would give the woman a chance to do her song without interruption, the offering would get over in better shape. D. S. B.

NORWOOD AND HALL

Theatre—Flatbush.
Style—Comedy skit.
Time—Twelve minutes.
Setting—In "one."

Harry Norwood and Alpha Hall, doing a neat comedy talk turn, have an entertaining offering. The act is composed mostly of slow talk, with a laugh in every line. Some of the gags are old, but the two had a new way of putting their material over.

The comedy talk was equally divided between the two, and has to do with matrimony, the high cost of living, and other timely topics.

There were only two songs sung throughout the entire piece. The first was "How Would You Like It?" sung by the man. The theme of the number was an offer to the girl of money, yachts, cars and what-nots, and ended with the line "How would you like it?" "Fine," "So would I!"

Towards the end of the talk, the two got to the question of church attendance. The girl asked the man to give her the text of the former Sunday, and he replied with a modernized idea of the Scriptures. She came back with the real text—and the combination of the two provoked a big laugh.

One of the many strong points in the act was the fact that, while these Bible gags were used, they were put across in an inoffensive manner that scored, but did not detract from the dignity of the performers.

The act was neatly dressed, and staged, and proved itself to be a clever offering. It should hold down a good spot on any bill. D. S. B.

NEW ACTS**TOM MARTIN & CO.**

Theatre—125th St.
Style—Sketch.
Time—Fifteen minutes.
Setting—Special.

This is one of those sketches where the number of people were decided on first and the book written afterward. It is based on a married couple, presumably happy, despite the fact that the man follows the line of traveling salesman. There are only two people in the sketch, the husband and wife, and opens with the return of the couple from a theatre party where they have been with their friends the Joneses. The usual wrong overcoat gag, with the ladies white glove and sweet worded note is gone through for a few laughs, then as a follow-up more laughs are sought, with a few lines about some missing beer. (Jokes on beer and prohibition today are what waving an American flag was in the days of George and "The Four Cohans.")

After getting his wife to go over to the Joneses, to see about his missing brew, the man calls up his friend and pulls the usual time-worn mother-in-law stuff. On his wife's return he tells her that he has adopted a baby from a family in Troy. From here on, he becomes wildly enthusiastic over the coming of the youngster. We are informed that everything is in readiness for the child's arrival when the phone interrupts. They forget to state whether it was long distance calling, but we gather from the one-sided conversation that the father of the child has called up to state that he has changed his mind about giving up the infant. The woman then informs her husband that they soon expect a baby of their own and that he needn't take it so hard.

There is little new in this act that would make it stand out. The people in what they do acquit themselves as well as is possible, but the vehicle is not there, consequently their labors are lost. At the very best this is a small time act. E. H.

PAUL NOLAN & CO.

Theatre—Harlem Opera House.
Style—Comedy juggling.
Time—Nine minutes.
Setting—Special.

This is one of those rare opening jugglers who is really good. Assisted by a pleasing young lady, billed as the Company, he works through an act clever in tricks, and coupled with a pleasing personality that strikes a pleasant chord in an audience.

The stunts he does with a cane, a silk hat, and a few rubber balls are the same as many others in the same field are doing, but his method of putting them over is different. With a display of showmanship he manages to put over everything he does for a hand. As an act this would fit nicely in the one spot of the better small time. E. H.

TAYLOR AND FRANCES

Theatre—Regent.
Style—Comedy skit.
Time—Fifteen minutes.
Setting—In "one."

Taylor and Frances, a male and female team, are good comedians, and have a good act, which they put over in first class style. Their opening, a flirtation skit, done in rhyme, scored from the start. While Miss Frances changes her dress, Taylor sang a parody on a published song in Jewish dialect. Miss Frances, who is a very small young lady, was the target for her partner, and Taylor amused himself and the audience with that as an aid. Their encore number, the pathetic story of a derby and high silk hat in song form, proved very entertaining, gaining for them six bows. J. F. H.

RUBY AND MITCHELL

Theatre—Regent.
Style—Novelty balancing.
Time—Nine minutes.
Setting—In "four."

This offering, presented by a man and woman, neatly dressed, doing various stunts on a balance ladder and the flying trapeze, got over with a good round of applause. The color scheme is black and white, the instruments used being white, as was the dress of the performers, a black cyc in "four" showing off the opposing color to good effect. Man and woman, on opposite sides of the trapeze balance ladder, did their stunts without seeming effort, and in good style. The woman, securing a teeth hold on a tape suspended from the ladder, was poised in midair by the man, who balanced the ladder. After she had finished this stunt, which was well received, the man did some rapid work on the flying trapeze, balanced by the woman. Followed a stunt of balancing on the ladder on a two-legged chair, by the man, after which the two, holding their respective positions on the ladder, revolved rapidly in a complete circle. The woman finally dismounted, and the man continued the spins alone. The act was pleasing, and showed good form and style in the various feats performed. D. S. B.

MARGOT AND FRANCES

Theatre—Regent.
Style—Acrobatic and clown.
Time—Ten minutes.
Setting—Special.

The two, a man and girl team, are garbed in the attire of clowns. Margot is an ordinary clown and manages to get the usual laugh out of the audience. Miss Frances is the main support of the act, displaying rare skill on a pair of stilts, hand stands and bending. J. F. H.

MORTON JEWELL & CO.

Theatre—Harlem Opera House.
Style—Comedy juggling.
Time—Sixteen minutes.
Setting—Special.

This is one of those plain little affairs, that run along smoothly, without causing any undue boisterousness, and when it is all through you realize that it is just a few minutes entertainment.

It opens in "one," with two women and two men, the latter are supposed to be twins, Jack and John. The names are remembered because they are repeated so often and without any apparent reason. In a song they are trying to decide if they should meet the boys or not, and with that settled, they go into "four." Before a special set, they do several things in the way of entertainment which includes dancing, singing and finally wind up with club juggling. As a finish they form a picture and continue to throw some brilliantly colored clubs, to a dark stage and a spot. E. H.

CONROY AND HOWARD

Theatre—Harlem Opera House.
Style—Singing and talking.
Time—Twelve minutes.
Setting—"One."

This act consists of two girls, with one of them unusually clever. The act opens with some very good material that is well delivered. One of the girls as a light comedienne shows promise of bigger things in the way of delivery. She has one of those "don't care" methods of putting her stuff over that seems to please. Quiet, and with an abundance of confidence, she goes through her material with a registration on every laugh and there seem to be many.

The act also has special numbers that are well written for laughs. One in particular seems to stand out and that was the one used towards the act's finish entitled, "What Is It?" With a little more work the offering can easily fill in a two spot on the big time to a credit to the bill. E. H.

YOU

WHO WANT TALK
WHO WANT SONGS
WHO WANT ORIGINALITY
WHO WANT NOVELTY
WHO WANT MORE MONEY
HAD BETTER GET
IN TOUCH WITH ME

BILLY DUVAL**THIS WEEK—COLONIAL**

Care of DUVAL AND SYMONDS or
Care of HUGHES AND MANWARING

Palace Building

LEW BROWN writing next season's material for JEAN GRANESE.

CIRTNECCE
NAIDEMOCEccentric
Dutch
Comedian**ERNIE MACK**
BILLY TANNERWITH
FRANK FINNEY
REVUEDIRECTION
ROEHM & RICHARDSChas.
Franklyn's
Ting-a-LingBUBBLING
WITH
PERSONALITY

THE SENSATION OF BURLESQUE. SHE SINGS, DANCES, DOES ACROBATIC STUNTS. A THOUSAND PER CENT PERFECT

ESTELLE (ARAB) NACK1921 "PUSS"
1922 "PUSS"**ORIGINAL MUSICAL BABIES**

THE MORETTE SISTERS

ANNETTE, SOUBRETTE
LILLIAN, INGENUEBILLY
WATSON'S
BIG
SHOWPRIMA
DONNA
AND DOING
NICELY
THANK YOU**RUTH OSBORNE**WITH
JIMMY
COOPER'S
BEAUTY
REVIEWSINGING
BLUES**MARCIA COMPTON**WITH
FRANK FINNEY'S
REVUESOUBRETTE
JIMMY
COOPER'S
BEAUTY
REVUE**BETTY BURROUGHS**MY FIRST
SEASON
AND
MAKING
GOOD**BOBETTA HALL**INGENUE
PASSING
REVUE
FIRST TIME
IN BURLESQUEHARRY
STROUSE'S
FELL MELL
SEASONS
1921-22-23-24**CHAS. COUNTRY**THANKS TO
SAMMY
SPEARS
AND
RAE ROTHHEBREW
COMEDIAN**HARRY EVANSON**WITH
JOE AND FRANK
LEVITT'S
"SOME SHOW"
SEASON 1921-1922JEAN BEDINI'S
INGENUE**"PIERRETTE"**"PEEK-A-BOO"
SEASON 1921-22WITH
L. H. HERK'S
"JUNGLE
JUNGLE"

BILLY

PURCELLA and RAMSAY

EYVLEEN

Direction
IKE
WEBERPrincipal
Comedian**CHAS. GOLDIE and GOULD HELEN**

Soubrette

WITH JOE WILTON'S HURLY BURLY

DANCING
SOUBRETTE**BABE MULLEN**JEAN
BEDINI'S
PEEK-A-BOOIt's the
ThoughtPatsy
with
"Chick
Chick"**WILLIE MACK**There is much in life perplexing
But it is a wiser plan—
To bear all your sorrow bravely,
And smile because you can.BUMMING
WITH
BILLY VAIL'S
SWEET SWEETIE
GIRLS

BOBBY

WILSONE
M
M
ADANCING
INGENUE
SOUBRETTEA REAL
CLASSY
ACT,
PIANO AND
HARMONY**EVELYN DEAN and READE PEGGY**WITH
ALL REEVES
BEAUTY
SHOWDANCING AND
SINGING
INGENUE**FLORENCE DE VERE**ABE
REYNOLDS
REVUEPopular
Ingenue
WITH**MYRTLE ANDREWS**JOE
OPPENHEIMER'S
MISS
NEW
YORK, JR.THE
DRUNKEN
BUM
TRAMPING
ALONG**MAC (RED) CARTER**WITH
MISS NEW
YORK, JR.
STAR, BROOKLYN,
THIS WEEKSINGING AND
DANCING
STRAIGHT MAN
NEW TO
BURLESQUE**HENRY J. COYLE**WITH
MISS
NEW
YORK
JR.

Rucker & Winifred—Roland Travers Co. (Second Half)—Dick Boyle—Ray Hughes Co.—Reed & Tucker—Mack & Brantley.

HAMILTON

Koban Japs—Rosco Alls—Conroy & Yates—Valerie Bergere.

HALIFAX

Bud Lorraine—Warman & Mack—Muler & Francis—Arthur Whitlaw.

HOLYOKE

(First Half)—Cliff & Jordon—Mardo & Rome—Jossie Flynn Co.—Andrew Mack—Cansino Bros. & Wilkins. (Second Half)—Murphy & White—Stan Stanley.

HARRISBURG

(First Half)—Pollard—Walsh, Reed & Walsh—Beeman & Grace—Kirby, Quinn & Anger—Rubeville. (Second Half)—Erner & Ernie—Alma Nielson Co.—Tschow's Cats.

ITHACA

O'Connor & McCormack—Ruth Hayward—Bert Walton—Barrett & Cunneen.

JOHNSON CITY

Jean & White—Fraser & Bunce—Creole Cock-tail.

JAMESTOWN

(First Half)—Pollard—Walsh—Jack George—Lillian Steele. (Second Half)—Lane & Whalen—Nevis & Guhl—Sawing a Woman.

JERSEY CITY

(First Half)—Morton Jewell Co.—Cook Mor-timer Co.—A. O. Duncan—Carrell & Juvman—Bridal Sweet. (Second Half)—Tango Shoes—An-ger & Parke—Rice & Elmo—Ormsbee & Remig.

JOHNSON-PITTSBURG

Behan & Mack—Jessie Miller—Wilson & Kelly—Dance Originalities—Marsh & Williams.

LANCASTER

(First Half)—Homer Romala—Bill & I. Te-lack—Espe & Dutton—Wm. O'Claire Co. (Second Half)—Valde & Co.—Kay Neilan—Redmond & Wells—Mallia Bart Co.

LEWISTON

(First Half)—Larry Widener—Ritter & Wise—Hunniford—Cortez Sisters—Telephone Tangle. (Second Half)—Andre Armano—Ben Pierce—Chas. Keating Co.—Murphy & Lang—Minetti & Sidell.

LYNN

(First Half)—Samaroff & Sonia—Cahill & Ro-maine—Brookhart—Kirksmith Sisters. (Second Half)—Helen Moretti—Henry B. Toomer—Arnold & Weston—Brookhart.

LAWRENCE

(First Half)—Foxworth & Francis—Angel & Fuller—Will Stanton—Fields & Fink—Blins & Grill. (Second Half)—Paul, Levan & Miller—Lyle & Virginia—Anderson & Burt—Bowman Bros.—Barabas & Grubs.

MANCHESTER

(First Half)—Paul & Pauline—Lyle & Virginia—Anders & Burt—Murphy & White—Baraban & Grohs. (Second Half)—Foxworth & Francis—Ted & F. Burns—Will Stanton—Howard & Lewis—Blins & Grill.

MORRISTOWN

(First Half)—Jean & Val Jean—Davis Taneen & D.—Conley & Glass. (Second Half)—Meehan & Newman—Rube Walman—Liepzig—Frank Dobson Co.

MIDDLETOWN

Rubie Children—Resista—Class & Brilliant—LeClaire & Sampson.

MCKEESPORT

DeLondre—Inman & Lyons—Miss Cupid—Marie Sparrow—Frances Roeder Co.

NEW LONDON

(First Half)—Bob & Tipp—Rudell & Donigan—Tracey & McBride—Braddock & Shadney—John Elliott Girls. (Second Half)—Harry SeKoe—Sey-mon & Conrad—Andrew Mack.

NEW BRITAIN

(First Half)—Rube Children—Fred & M. Dale—Tom Dooley—International Revue. (Second Half)—Bob & Tip—Stevens & Brunelle—McCon-nelle & West—Fads & Follies.

NEW BEDFORD

Andy & L. Barlow—Al H. Wilson—Janet of France—Exposition Four—Imhoff & Corinne—G. Moor & M. Jane—Karoll Bros.

NEWPORT

(First Half)—Lady Oga Tawaga—Ted. & F. Burns—Geo. Austin Moore—Blackstone Co. (Sec-ond Half)—Montague Love—Geo. Drury Hart—Smith & Neiman—Anita Diaz Monks.

NEW BRIGHTON

(First Half)—Resista—McConnell & West—Ca-lame & Madison—Columbia Revue. (Second Half)—Joe Armstrong.

OLEAN

(First Half)—Lane & Whalen—Nevis & Guhl—Dorothy Doyle—Sawing a Woman. (Second Half)—Keller & Waters—Lillian Steele Co.—Jack George—Three Kundsels.

PASSAIC

(First Half)—Dell & Glass—Meehan & Newman—Miller & Anthony—Donovan & Lee—Four Or-tons. (Second Half)—Wise & Wiser—Davis & Bradley—Marie Samuels Co.—Kaufman & Lillian—Fred Lorraine Co.

PITTSBURG

Archie, Onri & Dolly—Norton & Wilson—Spoor & Parsons—Wolford & Burgard—Pershing—Vera Gale—Wanda Ludon & Co.—Sully Rogers & S.

PITTSBURG-JOHNSTOWN

Elzine Beasley—Francis Bell Boys—Hartley & Saxon—Hoffman & Hughes—Mack & Lane.

PITTSFIELD

(First Half)—Roma Duo—Winoke & VanDyke—Stevens & Brunelle—Four of Us—Rose & Dell. (Second Half)—Mardo & Rome—Leon Varvara—Ecko & Kyao.

VAUDEVILLE BILLS

(Continued from page 21)

PHILADELPHIA, PA.

Keystone—Laddy & Laddy—Paganna—Smith & Barker—Fisher & Gilmore—At the Party. Wm. Penn (First Half)—Mary & A. Royce—Berrick & Hart—Black & O'Donnell—Stars & Records. (Second Half)—Perez & Marguerite—B. & I. Telaak—Sullivan & Meyers—Thornton & Crawford—Beeman & Grace.

Girard Ave.—Kurt Albertson Co.—Remond & Wells—Mallia Bart Co. Grand Opera House—Marino & Verga—Hamil-ton & Barnes—Mus. Paroleys.

QUEBEC

John & N. Olms—Rappi—Snell & Vernon—Berlo Girls—Hickman Bros.

READING

(First Half)—Hayatake Bros.—Sully & Ken-nedy—Norton & Malotte—Jarrow—Alma Nielson Co. (Second Half)—Pollard—Knowles & White—Weber & Ridnor—Polly Moran—Four Aces.

ST. JOHN

Harry Leydon—Al. & May LaRella—Allen & Cantor—Haley & Goss—Hart & Diamond.

SYRACUSE

Temple (First Half)—Ecko & Kyao—Dixie Hamilton—Valentine Vox—Crane, May & Crane—Green & Burnett—Bill & Blondy. (Second Half)—Two Ladelias—Wickford & Roberts—Dorothy Doyle—One on the Aisle—Ackland & May—Melo-dious Six.

SHAMOKIN

(First Half)—Kenny & Allen—Ruth Hayward—Bud & Jessie Grey—Creole Cocktail. (Second Half)—Dunn Sisters—Sully & Kennedy—Espe & Dutton.

SHENANDOAH

(First Half)—Dick Boyle—Reed & Tucker—Ray Hughes & Co.—Mack & Brantley. (Second Half)—Helen Davis—Fred Roland Co.—Rucker & Win-fred—Roland Travers Co.

STAMFORD

(First Half)—Joe Allen—Klaas & Brilliant—Kaufman & Lillian. (Second Half)—Cliff Jordon—Jum & G. Gilfoyle—Fred & M. Daly.

SO. NORWALK

Dave Johnson—Jenese & Caplow—Not Yet, Marie.

SARATOGA

Four of Us—Winlock & Van Dyke.

TORONTO

Reddington & Grant—Hanvey & Francis—Reno—Silvers, Duval & Kirl—Lazare Sisters—Rams-dell & Deyo.

UTICA

(First Half)—B. McKee & Claire G.—Loury & Prince—One on the Aisle—Bert Walton—Four Ballots. (Second Half)—Valentine Vox—Jossie Flynn Co.

WASHINGTON

(First Half)—De Londre—Brown & Barre's—Miss Cupid. (Second Half)—Shelvey Boys—Myr-tie Boland—Princeton.

WOONSOCKET

(First Half)—McRae & Clegg—Murphy & Lach-mann. (Second Half)—International Revue—Peggy Brooks—Thelma DeRono.

YORK

(First Half)—Sheldon & Sheldon—Knowles & White—Weber & Ridnor—Polly Moran—Making Movies. (Second Half)—Hayatake Bros.—Nor-ton & Melotte—Jarrow—Making Movies.

POLI CIRCUIT

BRIDGEPORT

Poli's (First Half)—Sherwin Kelly—George & Ray Perry—Gold Diggers of 1921—Powers & Wal-lace—Nakas Japs. (Second Half)—Lorimer & Hudson—Melotons—Mr. & Mrs. Coburn—Jones & Jones—Henry Melot Sextette. Plaza—Tab.

HARTFORD

Palace (First Half)—Laypo & Benjamin—Ar-thur & La Bell—Francis Conlon & Gilmore—Ce-cilia Weston Co.—Ray Raymond Co. (Second Half)—Spencer & Beecher—Transfield Sisters—Tom & Dolly Ward—Barton & Sperling—Two Lit-tle Pals.

Capital (First Half)—Larimer & Hudson—Mur-phy & Hewitt—Mr. & Mrs. Coburn—Mabel Berra Co.—Werner Amoros Co. (Second Half)—Osago Takl—Geo. & R. Perry—Frank W. Stafford—Powers & Wallace—Moon Love.

NEW HAVEN

Bijou (First Half)—Russell & Hayes—Alf Grant—Henry's Sextette—Barton & Sparling—Frank W. Stafford Co. (Second Half)—Naka-japs—Charles Martin—Frank & T. Sabini—Else & Paulson.

NEW PICTURES

Palace (First Half)—Van Horn & Inez—Aus-tan Stanley—Robt. Emmet Keane—Walmsley & Keating—Brownlee Hickville. (Second Half)—Erford's Oddities—Kane & Grant—Francis Con-lon Co.—Mabel Berra—Juvenility.

SCARANTON

Poli's (First Half)—Devoe & Statzer—Lanille DeBous—Dewey & Rogers—Anthony & Arnold—Kitty Francis Co. (Second Half)—Francis X. Donegan—Wm. & Mary Rogers—Earth to Moon—Tom Kelly—The New Producer.

WATERBURY

Poli's (First Half)—Jackey & Billie—Charles

Martin—Jones & Jones—Juvenility—Melofans—Erford's Egyptian Oddities. (Second Half)—Laypo & Benjamin—Alf Grant—Thornton & Flynn—Arthur Lea Bell—Laurie Ordway—Brownlee's Follies.

WILKES BARRE

Poli's (First Half)—Francis X. Donegan—Wm. & Mary Rogers—Earth to Moon—Tom Kelly—The New Producer. (Second Half)—DeVoe & Statzer—Lucille DuBois—Dewey & Rogers—Anthony & Arnold—Kitty Francis Co.

WORCESTER

Poli's (First Half)—Oakli & Taki—Kane & Grant—Transfield Sisters—Thornton Flynn—Stan Stanley—Else & Paulson. (Second Half)—Warn-er Amoros Trio—Stan Stanley—Robt. Emmett Keane—Walmsley & Keating—Cansino Bros. & Wilkins.

Plaza (First Half)—Spencer & Beecher—Hickey & Hart—Tom & D. Ward—Two Little Pals. (Second Half)—Sherwin Kelly—Murphy & Hew-itt—Van Horn & Inez—Cecilia Weston—Ray Ray-mond Co.

MARCUS LOEW CIRCUIT

NEW YORK CITY

State (First Half)—The Rackos—O'Neil Sisters—Tabor and Greene—Chisholm and Breen—Sally Fields—Frill Shop. (Second Half)—Hardy Bros.—Kennedy and Kramer—Criterion Four—Helm and Lockwood Sisters—Pardo and Archer—Sally Fields—Kuma and Co.

American (First Half)—Al Stryker—John and Babe Mills—Johnson Bros. and Johnson—Virginia Belles—Eugene Emmett—Burke and Burke—Crite-rian Four—Hardy Bros. (Second Half)—Three Blighly Girls—Taylor Triplets—Tabor and Greene—Ashley and Dorney Co.—Margaret Merle—Dorothy Barton and Co.—Morey, Senna and Dean—Leon and Mitzl.

National (First Half)—Three Blighly Girls—Howard and Brown—Mack and Dean—Cameron and Meeker—Four Bell Hops. (Second Half)—Al Stryker—McIntyre and Halcomb—Oddities of 1921—Tower and Darrell—Lynch and Zeller.

Orpheum (First Half)—Lynch and Zeller—Morey, Senna and Dean—Cupid's Close-Up. (Sec-ond Half)—Four Bellhops—Ralph Whitehead—Let's Go.

Greeley Square (First Half)—Weiss Troupe—Gaylord and Langton—Ashley and Dorney Co.—Ralph Whitehead. (Second Half)—Irene Trevette—Johnson Bros. and Johnson—Virginia Belles—Wilson and Larsen.

Delancey Street (First Half)—Egor's Ballet Russe—Reeder and Armstrong—Straight—Small and Sheppard. (Second Half)—White Bros.—Wahl and Francis—Cupid's Close-Up—Cameron and Meeker.

Boulevard (First Half)—Kennedy and Kramer—Margaret Merle—Hinkel and May—Oddities of 1921—Brady and Mahoney—Wilson and Larsen. (Second Half)—John and Babe Mills—Walter Fenner and Co.—Hodge and Lowell—Grace Cam-eron—Musical Queens.

Avenue B. (First Half)—Armstrong and Tyson—Williams and Weston—Coslar and Beasley Twins. (Second Half)—Ellis and Clark—Little Miss Officer.

Lincoln Square (First Half)—Busse's Dogs—Irene Trevette—Wm. Morris and Co.—Ash and Hyams. (Second Half)—Armstrong and Tyson—Chisholm and Breen—Small and Sheppard—Rose Revue.

Victoria (First Half)—Rose Revue—McIntyre and Halcomb—Let's Go—Helm and Lockwood Sisters. (Second Half)—Stanley Bros.—Harvey De Vora Trio—Betty Bond—Coslar and Beasley Twins.

BROOKLYN

Fulton (First Half)—Taylor Triplets—De Vine and Williams—Long, Cotton and Co.—Wahl and Francis. (Second Half)—Reeder and Armstrong—Poor Old Jim—Ash and Hyams—Jack Powell Quintette.

Warwick (First Half)—Ulls and Clark—Doris Hardy and Co.—Five Musical Queens. (Second Half)—Le Vieux—Belle and Naples—Burke and Burke—Cantor and Cullen.

Palace (First Half)—Fred and Al Smith—Can-tor and Cullen—Cantor's Minstrels. (Second Half)—Williams and Weston—Hart, Wagner and Ellis. Metropolitan (First Half)—White Bros.—Jerome and France—Dorothy Burton and Co.—Betty Bond—Jack Powell Quintette. (Second Half)—The Rackos—O'Neil Sisters—Long, Cotton and Co.—Brady and Mahoney—Frill Shop.

Gates (First Half)—King Bros.—Burns and Klein—Grace Cameron—Quinette Hughes and Co. (Second Half)—Fred and Al Smith—De Vine and Williams—Bryant and Stewart—Topics and Tunes.

Holyoke (First Half)—Norvellos—Herman Ber-

rens—May and Hill—Murray Voelk—Skelly and Helt Revue. (Second Half)—Fred's Pigs—Mel-ville and Stetson—Homer Miles and Co.—Reif Bros.—Lola Brava and Co.

Hoboken (First Half)—Williams Bros.—Call Children—Jimmy Rosen and Co.—Hart, Wagner and Ellis—Carlos Circus. (Second Half)—Dancer and Green—Eugene and Emmett—Jewell's Man-kins—Burns and Klein—Zeno, Moll and Carl. Buffalo—Catland—Chas. Gubbs—Connors and Royno—Morris and Shaw—Doraldina.

Baltimore—Turner Bros.—McNaughtons—Jack-son Taylor Trio—Jimmy Lyons—Fred La Reine and Co.

Boston (First Half)—Manikins—Rose and Lee Bell—Three Walters—Gordon and Healy—Jack Reddy—Melody Festival. (Second Half)—Foley Spartans—Manning and Hall—Martha Russell and Co.—Mumford and Stanley—Tom McKay's Revue. Washington—Les Silvas—Martin and Courtney—Pearl Abbott and Co.—Arthur Deagon—Jack Mar-tin Trio.

Toronto—Ziegler Duo—Allen and Moore—The Crisis—Fox and Britt—Ethel Gilmore and Co.

Providence (First Half)—Foley Spartans—Man-nings and Hall—Martha Russell and Co.—Mum-ford and Stanley—Tom McKay's Revue. (Second Half)—Manikins—Rose and Lee Bell—Three Wal-ters—Gordon and Healy—Jack Reddy—Melody Festival.

Montreal—Haas Bros.—Donald and Donalds—Lyle and Emerson—Lone Star 4—Hazel Green and Co.

Springfield (First Half)—Fred's Pigs—Melville and Stetson—Homer Miles and Co.—Ruff Bros.—Lola Brava and Co. (Second Half)—Norvellos—Herman Berrens—May and Hill—Murray Voelk—Skelly and Helt Revue.

Ottawa—Hilp Raymond—Mahoney and Cecil-Geo. Randall and Co.—Worth Wayten Four—Dance Follies.

Hamilton—No show. London (First Half)—Grant and Wallace—Hasil and Allen—Gossalar and Lusby. (Second Half)—Zolar and Knox—Billy Walsh—Choy Ling Foo Troupe.

Windsor (First Half)—Zolar and Knox—Billy Walsh—Choy Ling Foo Troupe. (Second Half)—Grant and Wallace—Hasil and Allen—Gossalar and Lusby.

PANTAGES CIRCUIT

Week of Dec. 12, 1921

TRAVEL

MINNEAPOLIS, MINN.

Pantages—Tybelle Sisters—Hall & Francis—Harry Lamour & Co.—Chick Supreme—Noodles Fagin—Seven Tumbling Demons.

WINNIPEG, MAN.

Pantages—Smith's Animals—Craig & Cato—Pantheon Singers—Benzer & Balrd—Lunatic Bak-ers—Sampsel & Leonhardt.

GREAT FALLS AND HELENA, MONT.

Pantages—Klaas, Manning & Klaas—Hayden, Goodwin & Roe—Dancing Humphreys—Al Fields—Dr. Pauling.

BUTTE, ANACONDA AND MISSOULA, MONT.

Pantages—Federick & Devere—Zelda & Santley—Johnson Fox & Gibson—Glasgow Maids—Fred & Tommy Hayden—Isakawa Bros.

SPOKANE, WASH.

Pantages—Lato's Models—Violet Carlson—Melodies & Steps—The Night Boat—Foster & Ray—Six Tip Tops.

SEATTLE, WASH.

Pantages—Daley & Berlew—Will & Gladys Ahearn—Heep—Harry Van Tassen—Act Different. VANCOUVER, B. C.

Pantages—Conchas, Jr.—Chuck Reiser—Johnny Small & Co.—Terminal Four—Jack Dempsey—Legonna & Band.

TACOMA, WASH.

Pantages—Three Alexs—Bernard & Ferria—Paisley, Noon & Co.—Lee Morse—Arizona Joe—Byal & Early.

PORTLAND, ORE.

Madam Paula—Neil, McKinley & Co.—House David Band—Roland & Ray—Sheftill's Revue.

TRAVEL

SAN FRANCISCO, CAL.

Pantages—Jones & Sylvester—Genevieve May—Carl Rosini—Dixie Land—Charles Gerard & Co.

OAKLAND, CAL.

Pantages—Margaret Alverez—Stafford & De Rosa—Harmony Four—Thirty Pink Toes—Harry Bussey—Charles Althoff—John R. Gordon & Co.

LOS ANGELES, CAL.

Pantages—Humberto Bros.—Juanita Hansen—Ann Suter—Kennedy & Rooney—Brazilian Heiress—Will Morrisey.

SAN DIEGO, CAL.

Pantages—Rekoma—Ohara & Neeley—Jerome North—Little Caruso—Coleman & Ray—Walton & Brandt—Kane, Morey & Moore.

(Continued on page 29)

LEW BROWN writing Special Material for RAE SAMUELS

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The Foolish Follies and The Dancing Blues.
Professionals Wanting New Dances
Call JACK BLUE Studios,
233 W. 51st Street Opp. Capitol Theatre
Phone Circle 6136**BILLY WELLS WRITES ACTS**Billy K. Wells has written new acts for
Keno and Green, also for the Purcell Brothers.
Both acts will be seen in vaudeville
shortly.**EUGENE ROTH CLOSING**Eugene Roth, who is doing second
comedy, with the "Whirl of Mirth," will
close with that show at the Star, Brook-
lyn, next week.**FRANK FREEMAN ILL**Frank Freeman, former burlesque agent,
is confined to his home at No. 106 Bergen
street, Brooklyn, with an attack of double
pneumonia.JOE DARCY having **LEW BROWN** write special material.**Baldwin, Austin
and Gaines**

A TRIPLE ALLIANCE OF HARMONY AND HUMOR

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THAT ENTERTAINING ATHLETE

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ED. SHAW**LA FRANCE ROSE TROUPE**

Novelty Acrobat and Wire

BERT SPENCER and ROSE GEO.
In "ABE and MIKE"

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Direction—PETE MACK

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DANCE CREATIONS**BABE WARRINGTON**

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New England's leading Independent Agency. Good Vaudeville Acts Wanted. Short jumps.
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MINERVA

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AL
GROSSMAN

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Formerly The Male Lucille & Violette No double act just like it

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IRENE FISHER at the Piano

HECTOR

PEER OF ALL CANINE ACTORS

VINCENT and SULLY

ECCENTRIC GOBS

Direction IRV. COOPER

LEW BROWN writing special material for BELLE BAKER.**DAVIS, TANEAN & DAVIS****THE SUNSHINE BOYS
WITH A DARK CLOUD****The Christmas Issue
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THE NEW YORK
CLIPPER****Will Be Issued
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A display announcement in this number
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BURLESQUE ROUTES

COLUMBIA CIRCUIT

Al Reeves Beauty Show—Grand, Hartford, Ct., 5-10; Hyperion, New Haven, 12-17.
 Abe Reynolds Revue—Casino, Philadelphia, 5-10; Hurtig & Seamon's, New York, 12-17.
 A Whirl of Gayety—Columbia, New York, 5-10; Casino, Brooklyn, 12-17.
 Billy Watson Show—open, 5-10; Star, Cleveland, 12-17.
 Big Jamboree—Lyric, Dayton, 5-10; Olympic, Cincinnati, 12-17.
 Bits of Broadway—Olympic, Cincinnati, 5-10; Columbia, Chicago, 12-17.
 Bon Ton Girls—Empire, Providence, 5-10; Casino, Boston, 12-17.
 Big Wonder Show—Hurtig & Seamon's, New York, 5-10; Empire, Brooklyn, 12-17.
 Bowers Burlesquers—Empire, Newark, 5-10; Casino, Philadelphia, 12-17.
 Cuddle Up—Star and Garter, Chicago, 5-10; Gayety, Detroit, 12-17.
 Dave Marion Show—Gayety, Toronto, Ont., 5-10; Gayety, Montreal, Can., 12-17.
 Frank Finney Revue—Star, Cleveland, 5-10; Empire, Toledo, O., 12-17.
 Flashlights of 1922—Gayety, Omaha, Neb., Dec. 5-10; Gayety, Kansas City, 12-17.
 Follies of the Day—Gayety, Kansas City, 5-10; open, 12-17; Gayety, St. Louis, 19-24.
 Folly Town—Bastable, Syracuse, 5-7; Colonial, Utica, 8-10; Empire, Albany, 12-17.
 Greenwich Village Revue—Palace, Baltimore, 5-10; Gayety, Washington, 12-17.
 Garden of Follies—Casino, Boston, 5-10; Columbia, New York, 12-17.
 Girls de Looks—Empire, Brooklyn, 5-10; Empire, Newark, 12-17.
 Golden Crooks—Gayety, Pittsburgh, 5-10; Lyceum, Columbus, 12-17.
 Harvest Time—Empire, Toledo, 5-10; Lyric, Dayton, 12-17.
 Hello 1922—Majestic, Jersey City, 5-10; Stamford, Ct., 12; Bridgeport, 13-14; Worcester, Mass., 15-17.
 Jingle-Jingle—Casino, Brooklyn, 5-10; People's, Philadelphia, 12-17.
 Jack Singer's Big Show—Gayety, St. Louis, 5-10; Star and Garter, Chicago, 12-17.
 Knick Knacks—Gayety, Montreal, Can., 5-10; Gayety, Buffalo, 12-17.
 Keep Smiling—Orpheum, Paterson, 5-10; Majestic, Jersey City, N. J., 12-17.
 Lew Kelly Show—Berchell, Des Moines, Iowa, 4-5; Gayety, Omaha, 12-17.
 Mollie Williams Show—Gayety, Buffalo, 5-10; Gayety, Rochester, 12-17.
 Maids of America—Gayety, Rochester, 5-10; Bastable, Syracuse, 12-14; Colonial, Utica, 15-17.
 Peek-a-Boo—Hyperion, New Haven, 5-10; Miner's, Bronx, New York, 12-17.
 Rose Sydel's London Belles—Gayety, Washington, 5-10; Gayety, Pittsburgh, 12-17.
 Step Lively Girls—Columbia, Chicago, 5-10; Berchell, Des Moines, Iowa, 11-13.
 Sam Howe's New Show—open, 5-10; Gayety, St. Louis, 12-17.
 Sporting Widows—Empire, Albany, 5-10; Gayety, Boston, 12-17.
 Sugar Plums—Bridgeport, 6-7; Worcester, Mass., 8-10; Empire, Providence, 12-17.
 Twinkle Toes—People's, Philadelphia, 5-10; Palace, Baltimore, 12-17.
 Town Scandals—Miner's, Bronx, New York, 5-10; Orpheum, Paterson, 12-17.
 Titt-for-Tat—Gayety, Boston, 5-10; Grand, Hartford, Ct., 12-17.
 World of Follies—Gayety, Detroit, 5-10; Gayety, Toronto, Ont., 12-17.

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AMERICAN CIRCUIT

Baby Bears—Empress, Cincinnati, 5-10; open, 12-17; Empire, Cleveland, 19-24.
 Bathing Beauties—Penn Circuit, 5-10; Gayety, Baltimore, 12-17.
 Beauty Revue—Elmira, 5; Binghamton, 6; Oswego, 7; Niagara Falls, 8-10; Academy, Buffalo, 12-17.
 Broadway Scandals—Park, Indianapolis, 5-10; Gayety, Louisville, 12-17.
 Chick Chick—Gayety, Brooklyn, 5-10; Fifth Avenue, Brooklyn, 12-17.
 Cabaret Girls—Bijou, Philadelphia, 5-10; open, 12-17; Long Branch, 19; Asbury Park, 20; Schenectady, N. Y., 22-24.
 Dixon's Big Revue—Garrick, St. Louis, 5-10; Century, Kansas City, 12-17.
 French Follies—Fifth Avenue, Brooklyn, 5-10; Bijou, Philadelphia, 12-17.
 Follies of New York—Empire, Cleveland, 5-10; Penn Circuit, 12-17.
 Grown-Up Babies—Englewood, Chicago, 5-10; Garrick, St. Louis, 12-17.
 Girls from Joyland—Gayety, Louisville, 5-10; Empress, Cincinnati, 12-17.
 Harem Scarem—open, 5-7; Fall River, 8-10; Gayety, Brooklyn, 12-17.
 Hurly Burly—open, 5-10; Long Branch, 12; Asbury Park, 13; Van Curler, Schenectady, 15-17.
 Jazz Babies—Avenue, Detroit, 5-10; Englewood, Chicago, 12-17.
 Lid Lifters—open, 5-10; Empire, Cleveland, 12-17.
 Little Bo-Peep—Lyric, Newark, N. J., 5-10; Olympic, New York, 12-17.
 Lena Daly and Her Kandy Kids—Empire, Hoboken, 5-10; Cohen's, Newburg, 12-14; Cohen's, Poughkeepsie, 15-17.
 Mischief Makers—Capitol, Washington, 5-10; Allentown, Pa., 12; Easton, 13; Reading, 14; Scranton, 15-17.
 Monte Carlo Girls—Allentown, 5; Easton, 6; Reading, 7; Scranton, 8-10; Lyric, Newark, 12-17.
 Miss New York, Jr.—Star, Brooklyn, 5-10; Empire, Hoboken, 12-17.
 Parisian Flirts—Century, Kansas City, 5-10; open, 12-17; Gayety, Minneapolis, 19-24.
 Passing Revue—open, 5-10; Gayety, Minneapolis, 12-17.
 Pacemakers—Gayety, Minneapolis, 5-10; Gayety, Milwaukee, 12-17.
 Pell Mell—Gayety, Milwaukee, 5-10; Haymarket, Chicago, 12-17.
 Puss-Puss—Howard, Boston, 5-10; Fall River, 15-17.
 Record Breakers—Gayety, Baltimore, 5-10; Capitol, Washington, 12-17.
 Some Show—Haymarket, Chicago, 5-10; Park, Indianapolis, 12-17.
 Sweet Sweetie Girls—Cohen's, Newburg, 5-7; Cohen's, Poughkeepsie, 8-10; Plaza, Springfield, Mass., 12-17.
 Social Follies—Schenectady, N. Y., 8-10; Elmira, 12; Binghamton, 13; Oswego, 14; Niagara Falls, 15-17.
 Ting-a-Ling—Plaza, Springfield, 5-10; Howard, Boston, 12-17.
 Whirl of Girls—Academy, Buffalo, 5-10; Avenue, Detroit, 12-17.
 Whirl of Mirth—Olympic, New York, 5-10; Star, Brooklyn, 12-17.

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WM. McNALLY
 81 E. 125th St., New York

"KANDY KIDS," WITH
LENA DALEY, BRIGHT
AND CLEVER SHOW

Lena Daley and her "Kandy Kids" at the Star last week, proved the usual big drawing card as in past seasons. They offered a two-act comedy, called "Paradise Explorers" in eight scenes. The book is by Ed Daley and John Grant. Grant also produced the musical numbers.

The show is fast, and has a good cast of principals. Grant has put on a lot of bits that go over nicely and he keeps the show going at top speed. He also staged numbers that are worth while.

Miss Daley came on late. She does not make an appearance until eight forty-five and from then on keeps things going finely. She looks better this season than we have seen her in a long while and her numbers all went over big last Thursday night. She displayed pretty costumes.

The comedy is in the hands of Arthur Mayer and Alex Saunders. Mayer recently joined the show. He was seen here earlier in the season with another show. Mayer is doing his "Dutch" character and is very amusing in the part.

Saunders is doing a Hebrew comedy role and has the mannerisms of a typical East Side Hebrew merchant.

Saunders is a little fellow. He uses crepe in his make-up and makes a number of changes of comedy suits as does his partner in comedy. Saunders is fast and funny and we like his way of portraying the part.

A manly type of chap is John O. Grant, the straight man, and producer of the show. Tall and handsome, he reminds one of the young dashing "straight" that is seen in a Broadway show. He reads lines well, sings and even dances. Grant has a classy wardrobe of many changes and he knows how to wear clothes. He is neat in appearance and is a great assistance to the comedians in getting the comedy scenes over.

Billy Gray is not alone the property man of the company but has a number of good bits in the show. Gray is a neat appearing fellow, more on the type of the juvenile straight than a "deck hand" and has a voice that will carry him anywhere. He can sing and his numbers were generously received. He can also read lines well.

A very attractive prima donna is Grayce Robertson, a stately, tall brunette, pretty in figure and face, who can sing exceptionally well. Miss Robertson has a fascinating smile she shows to an advantage. Her gowns are pretty.

Little Babe Healy is the same pleasing, singing and dancing soubrette as in past seasons. All her numbers registered Thursday night and she introduced a lot of "pep" in her work. Miss Healy is a brunette, possesses a dandy personality and uses a fine make-up. Her dresses look well.

In the "doll" bit Miss Healy makes a pretty figure. Saunders, Mayer, and Grant were in the bit and worked it up well.

Mayer and Grant offered a comedy talking specialty that ended with a song that went over nicely.

Mayer and Miss Daley put over a comedy talking specialty very well that pleased the folks out front.

Grant and Miss Healy, with the girls, put "Broadway" over prettily and for an encore.

Miss Daley scored with "How I Miss My Lovin'," taking four encores before they would let her stop.

"Little Girl That Makes the World Go Round" is a dandy finale, in which all the principals appeared backed up by the chorus. It is a catchy number and well staged.

Miss Daley and Miss Healy, in a dancing specialty, offered a fine eccentric dance, well

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done and it was appreciated. They dressed as boys.

Saunders was a decided hit, with his singing specialty. He sang two parodies and did so well with them that he had to sing two more before they got enough. The parodies are good and he put them over well. The act went very big.

Miss Robertson did very nicely in her specialty in one. She plays a piano accordion, and plays it cleverly. Dressed as an Italian girl she was a decided hit. She offered two selections.

Daley has a pretty lot of young girls, well formed and good workers. He has them prettily costumed and they are a fresh looking lot of youngsters.

Lena Daley and her "Kandy Kids" made a hit at the Jay Street house last week. It is a burlesque show and just what they want here.

COLEMAN IN VAUDEVILLE

Dan Coleman, formerly in Burlesque, with Harry Hasting's shows, has opened in vaudeville, in a comedy skit with two others in the cast. He is doing his "Irish Biddy" bit, also the Spanish impersonation. He will open on the Keith circuit under the direction of Bert Jonas.

BURLESQUERS IN CONOLY SHOW

Joe and Lillian Russell, formerly in burlesque with the "Victory Belles," have been added to the cast of Joe Conolly and Gus Hill's all colored company of "Mutt and Jeff at the Races."

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over twenty years in every capacity. Also owned and operated largest theatrical hotel in the Middle West. We both understand every angle of the hotel game. We would like to connect with a good hotel in California or State of Washington as office man and housekeeper. Willing workers. Money no object; pay us what you think we are worth. Reference this paper, or address:

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ORCHESTRA NEWS

ORCHESTRA PLAYERS DIVORCED

WHITE PLAINS, N. Y., Dec. 5.—One of the most unusual divorce cases that ever came up in the Supreme Court before Justice Arthur S. Tomkins, was the action brought by Alida J. Gootjes, pianist, against her husband, Dirk Gootjes, violinist, both of whom are employed in the Gramatan Hotel orchestra at Bronxville. The husband and wife appeared in court friendly, and sat together as though they were the best of friends.

The couple were married in Holland and have two children. Mr. Gootjes freely admitted that he had been living for some time with another woman, about two years, in fact. His wife said that she was suing the other woman for damages, and that her husband told her he didn't love her any more, and that was enough. The Court granted the decree, and allowed Mrs. Gootjes \$20 a week alimony. The Gootjes will continue to play side by side in the orchestra, just as though there had been no divorce suit.

100-PIECE ORCHESTRA

CHICAGO, Dec. 5.—The new Chicago Theatre, Balaban & Katz's elaborate picture house, in addition to its regular program, held a symphony concert on Sunday from 11.45 a. m. until 12.45 p. m., with no added charge to the patrons. The orchestra of 100 musicians, conducted by Nathaniel Finston, played all Wagner music. The idea was to get the people in early.

BOOKING ORCHESTRA FORMED

V. D. Nirella, David Broudy and Zole J. Parenteau, three leading musicians of Pittsburgh, Pa., have formed a company known as Nirella Orchestras and will do a general orchestra booking business and will also put out several orchestras of their own.

SYMPHONY FOR ALDINE

PHILADELPHIA, Dec. 5.—Beginning Monday of this week, J. Frank Merrick, at one time member of Sousa's band, will conduct a large symphony orchestra at the new Aldine Theatre, which opened recently.

LANGE AT AMBASSADOR

Arthur Lange, well known as an arranger has succeeded Arthur Krause as musical director at the Ambassador Hotel, opening there this week.

TUCKER AT MURRAYS

Harry Tucker is now leading both the afternoon and night sessions of the orchestra playing at Murray's Restaurant on West 42nd street.

George White is putting on the big Chicago Herald and Examiner benefit to be given at the Cohan Grand Opera House early in December. Twenty acts are to take part in the affair and the proceeds will be used for the poor of the city.

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MILLER MAKING RECORDS

Ray Miller and his Follies Bergere Orchestra made a series of records for the Columbia Phonograph company last week, all of them jazz, and fast tempo pieces. The orchestra was under the personal leadership of Ray Miller and their work is said to be super-jazz. They are now recording for the Columbia for an indefinite term.

KNECHT GIVING CONCERTS

Joseph Knecht, musical director of the Waldorf-Astoria, started his regular winter series of concerts at the Waldorf on December 3, using the Waldorf-Astoria Concert Orchestra of 35 pieces. These concerts are open to the public. Mr. Knecht's dance orchestra is now playing at Sherry's Park Avenue, and is the combination which does the phonograph work.

CANADIAN ORCHESTRA TO TOUR

The Canadian Symphony Orchestra, George W. Weisman director, will in a few weeks begin a tour covering the entire United States. The organization will play a week and three days in the larger cities and one night in smaller towns. L. Rose will manage the tour.

BOTT IN ATLANTIC CITY

Gus Bott, musical director of Vescey's concert orchestra at the Ritz-Carlton Hotel, N. Y., has been transferred to the Ritz-Carlton, Atlantic City, where he will have charge of both the dance and concert orchestras.

WOMAN'S ORCHESTRA BOOKED

A six-piece women's orchestra, has been booked for the Bluebird Restaurant by Al Herman Amusements, and will be known as the Bluebird Novelty Orchestra. Miss Patricia Harrington, cornetist, will lead the combination.

ASTORIA TO MAKE RECORDS

The Charles R. Astoria Orchestra has recently completed a tour of the South and are on the way to New York, where they will make some records for the Columbia Phonograph Company.

HEIMAN AT THE ST. PAUL

Sam Heiman, who formerly led an orchestra at one of the smaller hotels at St. Paul, Minn., is now connected with the St. Paul Hotel and the Keith Theatre in that town, in the capacity of musical director.

BENDIX TO LEAD BIG ORCHESTRA

Max Bendix, who will conduct the orchestra for the elaborate revival of "The Chocolate Soldier," has assembled an orchestra of sixty.

LAKE OUT OF MAYFLOWER

Ernest Lake is out of the Mayflower restaurant on upper Broadway, as musical director. No one has been named as new musical director as yet.

ERDODY AT BOULEVARD

John Marinaro is out of the Boulevard Cafe as musical director and was replaced this week by Leon Erdody. Mr. Erdody until recently was musical director at the Hotel Pennsylvania.

ABRAMS AT LAKEWOOD

Irwin S. Abrams, formerly of the Knickerbocker Grill Orchestra, is now directing the concert and dance orchestra at the Hotel Ellisburg, Lakewood, N. J.

KNECHT AT SHERRY'S

Joseph Knecht's Waldorf Astoria orchestra is now playing at Sherry's Fifth Avenue.

VAUDEVILLE NEWS

KEITH HOUSES FOR BUSINESS

E. F. Albee, head of the B. F. Keith vaudeville organization, has sent to all managers of Keith theatres everywhere a letter in which they are instructed to place their houses freely at the disposal of local business organizations for the discussion and projection of active plans for the extension of business, the employment of labor, the extension of wise credit and the adjustment of tax and other excessive embargos on legitimate trade.

The future welfare of this country, Mr. Albee points out in the letter, is in the hands of the business men of the nation, the men who "founded and upbuilt the supremacy of the United States, and who are now, as always, the bases and foundations of our prosperity."

SOPHIE TUCKER IN NEW ACT

With Al Siegal (Bee Palmer's husband) at the piano in place of her "Five Kings of Syncopation," Sophie Tucker will open a ten weeks' route over the Keith circuit next week starting at Hartford. She will appear on the New York Palace bill the week of December 26.

Last week her jazz band, headed by Jules Buffano, after having been with Miss Tucker for two years, branched out for themselves and are to open soon at one of the leading cabarets.

CRITICS TO STAGE BIG SHOW

Al Herman, Val and Ernie Stanton, The "O'Brien Girl" chorus, and Singer's Midgits will be among the features offered next week at the Clown Night performance given by the trade paper critics at the N. V. A. On this night the entire bill will be presented by various trade paper critics and promises to be one of the season's biggest features in the vaudeville club.

Joe Brown, of the Greenwich Village Follies, was in charge of the Tuesday night performance at the club for this week.

N. V. A. ACT OUT

The latest novelty act to break in around New York is the N. V. A. propaganda skit of three people that opened for the first time Saturday night at Bergen, N. J. The story is based on the vaudeville artists' association and is more or less a publicity stunt of that body to acquaint the show-goers with the organization. The act is booked over the entire Keith circuit.

ACTS IN VICTORIA THEATRE

Beginning December 12th, The Victoria Theatre, Carbondale, Penn., will play four vaudeville acts, split week shows. The theatre was formerly booked by a Philadelphia agency, but is now being booked by Walter Plimner.

MARKUS ADDING TO BOOKS

Fally Markus has added five new houses to his books, which he will start booking on January 16. He is withholding the names of these houses until later for business reasons. They will play five acts and pictures.

ROSE REVUE RETURNS

The Rose Revue returns to the Loew houses in New York December 12, after making a forty-five week tour over the western and southern time.

LEVEY HANDLING OWN BOOKINGS

SAN FRANCISCO, Dec. 5.—The Bert Levey circuit announces that starting with the New Year they will handle their own booking in the eastern states, establishing offices in various eastern cities to handle this coast circuit of theatres.

An office will be opened in New York and the present one running in Chicago, in conjunction with the Gus Sun office, under the management of Paul Goudron, will be discontinued and a new office and new manager and booker substituted. In addition to the Gus Sun time in Chicago, Goudron will continue to book acts for the Kelley-Burns coast circuit.

BOHEMIAN NIGHT AT N. V. A.

At the regular Sunday evening Bohemian Night concerts at the N. V. A. given last Sunday though billed as the headliner of the evening, Sophie Tucker failed to make an appearance and Rae Samuels was substituted. Others who appeared on the bill were: Ford and Goodrich, Lucy Bruch, Lew Welch, Kirby, Quin and Anger, Leo Beers, Bert & Lottie Walton, Abbot & Healy, "Magie Leclair Co.," Barry & Whitley and Louis and Mitchel, "the Belgium Wonders."

BURTON ON ORPHEUM TIME

Frederick Burton, in the eight people Abe Lincoln act, "The Man of the Hour," opens on the Orpheum Circuit December 18 at Springfield, Ill. For patriotic reasons this act depicting the life of the great Commoner will open on the western time in the city that sent him to the presidency.

SONGWRITER GETS ROUTE

Hazel Romaine, of Waterson, Berlin & Snyder, who collaborated with Joe Keden on "I'm Only a Plaything For You" and "You're a Bit of Heaven to Me," has been routed for several weeks through the State of Pennsylvania in a new singing act.

KAETH ACT FOR KEITH TIME

"The Five Kaeths," an European musical act which closed a ten week contract in "Get-Together" at the Hippodrome, are preparing and rehearsing their act for vaudeville opening on the Keith Circuit shortly under the direction of Leo LaBlanc. These are three men and two women in the act.

HOCKY IN CHICAGO

Milton Hocky, of Hocky and Green, left for Chicago where he will supervise the production of several new vaudeville acts that the firm is putting out. During his stay in the Middle West his headquarters will be in the same office as Tom Powell, the Chicago representative of Hocky and Green.

STATE OPENING BILL SET

Loews' newest theatre, The State, at Newark, N. J., opens Monday, December 12th with the following bill playing the first show in the house—The Four Danubies, Moore and Fields, Betty Doan & Co., Senator Murphy and Seabury's Frolic.

BIG ACT IN ASTORIA HOUSE

John Robinson's Elephants are at the Steinway Theatre at Astoria, L. I., for the first half of this week. This is the biggest act of its kind that has ever played this house.

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 Ethel Clifton & Co.—Chody, Dot & Midge—Al.
 Shayne—Three Kanazawa Bros.

SALT LAKE CITY
Pantages—Paul Sydel—Carleton & Belmont—
 Mary Riley—Petite Revue—Walters & Walters—
 Powell Troupe.

DENVER
Pantages—Stateroom 19—Low Wilson—Little
 Cafe—Little Pipifax.

COLORADO SPRINGS & PUEBLO
Pantages—Harry Tauda—Rose & Moon—Three
 Kuhns—Rising Generation—Chas. Murray.

KANSAS CITY, MO.
Pantages—King Saul—Ara Sisters—Rose Wyse
 —Pantages Opera Co.—Joe Whitehead—Clemenso
 Bellings.

ST. LOUIS
Pantages—Wire & Walker—Burns & Loraine—
 Stan & Mae Laurel—Jan Rubini—White, Black
 & Useless—Jess Gibson.

MEMPHIS
Pantages—Lew Hoffman—Gloria Joy & Co.—
 Davis McCoy & Co.—Jack & Marie Grey.

SHUBERT VAUDEVILLE

PHILADELPHIA
Chestnut—Walter Weems—Belge Duo—Masters
 & Kraft Review—Harper & Blanks—Chas. T.
 Aldrich—Maxie & Georgie—Lucy Gillette.

CLEVELAND
Ohio—Mabel Withee—Boganny's Billposters—
 Eddie Dowling—Mason & Keeler—Lillian Fitz-
 gerald—Arco Bros.—Rudinoff—Pederson Bros.—
 John Chas. Thomas.

BOSTON
Majestic—Lorn Ain—Brendel & Burt Review—
 Kranz & White—Bob Nelson.

WASHINGTON
Shubert-Belasco—"Chuckles of 1921"—Musical
 Spillers—Earl Rickard—Olga Mishka—Chas. Per-
 mane & Shelley—Rial & Lindstrom—White Way
 Trio.

DETROIT
Detroit Opera House—Donald Sisters—Mossman
 & Vance—Rigoletto Bros.—Dolly Connolly—Sam
 Hearn—Whipple Huston Co.—Blue Devils—Clark
 & Verdi—E. W. Hopper (?)

BALTIMORE
Academy—Clayton & Lennie—Musical Avolos—
 Ernestine Myers—Dickinson & Deagon—Adele
 Rowland—Bert Hanlon—General Pisano.

CHICAGO
Apollo—Lew Fields & Co.—Joe Fanton & Co.—
 Jock McKay—Fred Allen—Yvette—McConnell &
 Simpson—Jack Conway & Co.—A. Robbins.

PITTSBURGH
Shubert—Jolly Johnny Jones—Rome & Cullen—
 Joe Jackson—Vine & Temple—Lillian—Vine
 Daily—Ziegler Sisters—Jimmy Hussey Co.

NEWARK
Rialto—Nat Nazario, Jr.—The Argentinea—
 Klein Bros.

TORONTO
Royal Alexandra—Hetty King—Griff—Forde &
 Rice—Nana—Bernardini—Clark & Arcaro—Emily
 Ann Wellman.

MONTREAL
His Majesty's—Nora Bayes—J. & K. DeMaco—
 Leach Wallin Trio—Kajiyama—Palo & Palet—
 Jock McKay—The Lockfords—DuCalion.

MILWAUKEE
Garrick—Apollo Trio—Rosener—Armstrong &
 Jones—Nonette—Regal & Moore—Emily Darell.

NEW YORK CITY
Winter Garden—No acts booked at time of go-
 ing to press.

BIG THEATRE FIRE TOLL

As a result of the recent Rialto Theatre fire in New Haven, an unusual interest has been aroused in the frequent number of theatre fires this year. *The Insurance Press* of New York has just compiled the following list of serious conflagrations in amusement houses during the year of 1921:

Grantsburg, Wis., Nov. — Auditorium Theatre and two adjoining buildings destroyed; \$18,000. Believed from overheated furnace in basement.

Grand Island, Neb., Nov. 18—Strand Moving Picture Theatre completely gutted; \$30,000. Causes unknown.

St. Louis, Mo., Nov. 15—Film and booth at New Grand Central Theatre damaged; \$1,000. Broke out in operator's booth.

Ranger, Tex., Nov. 3—Liberty Theatre, damaged; \$5,000.

Prairie Grove, Ark., Oct. 30.—S. H. Rogers Opera House, destroyed.

Sacramento, Cal., Oct. 29.—Hippodrome Theatre damaged.

Paola, Kan., Oct. 28.—Brick Opera House, building destroyed.

New Orleans, La., Oct. 21.—Moving picture theatre destroyed.

Burkesville, Ky., Oct. 20.—Moving Picture theatre damaged.

Ottawa, Ont., Oct. 29.—Dominion Theatre destroyed; \$150,000.

Mobile, Ala., Oct. 19.—Rear part of Rialto Theatre destroyed.

Sudbury, Can., Oct. 17.—Regent Theatre, Espanola, destroyed; \$50,000.

Georgetown, Ky., Oct. 17.—Georgetown Opera House and contents damaged. Ignition of moving picture film; \$1,450.

Necedah, Wis., Oct. 7.—Miner's Opera House destroyed.

Newcastle, Wyo., Sept. 29.—Edison Theatre destroyed.

Cedar Grove, La., Sept. 23.—Liberty Theatre damaged.

Camp Dix, N. J., Sept. 9.—Army Theatre destroyed.

Waterloo, Ia., Sept. 5.—Plaza Theatre damaged.

Greenville, Tenn., Aug. 26.—Gem Theatre destroyed; several people injured; \$20,000.

Humboldt, S. D., Aug. 18.—Opera House destroyed; \$18,000.

Ellsworth, Me., Aug. 7.—Dirigo Theatre destroyed.

Tia Juana, N. Mex., Aug. 5.—Moving picture theatre damaged.

Montgomery, W. Va., Aug. 3.—Opera House destroyed.

Eldora, Ia., July 31.—Wisner Theatre destroyed.

Duluth, Minn., July 28.—Building occupied by Liberty Theatre destroyed; \$9,300.

Guin, Ala., July 22.—Moving picture theatre destroyed.

Northbrook, Ont., July 20.—Theatre building destroyed.

Star City, Ark., July 13.—Theatre building destroyed.

Irwin, Pa., July 9.—Opera House destroyed.

Bellaire, Mich., July 7.—Theatre destroyed.

Minneapolis, Minn., July 7.—New Garrick Theatre building damaged; \$50,000.

Hempstead, Tex., July 4.—Building occupied as negro moving picture theatre destroyed.

Worcester, Mass., July 1.—Plaza Theatre damaged; \$10,000.

Montreal, Que., June 27.—Midway Moving Picture Theatre destroyed. Ignition of film waste in operating room; \$40,000.

Hampton Beach, N. H., June 26.—Theatre destroyed.

Savin Rock, Conn., June 26.—Orpheum Theatre destroyed; \$60,000.

Pascagoula, Miss., June 19. Theatre destroyed.

Goose Creek, Tex., June 17.—Theatre building destroyed.

Winwood Lake, Mo., June 4.—All amusement buildings destroyed; \$30,500.

Beatrice, Neb., May 30.—Rialto Theatre damaged. Believed incendiary; \$6,600.

Crystal Falls, Wis., May 28.—Alpha Theatre destroyed.

Augusta, Ga., May 22.—Palace Theatre damaged; \$1,000.

Frostburg, Md., May 17.—Lyric Theatre building destroyed; \$30,000.

Brandon, Man., May 10.—Willis Theatre and contents destroyed; \$20,000.

Bismarck, N. Dak., May 4.—Opera House and garage destroyed; \$15,000.

Colfax, Wash., April 29.—Ridgeway Theatre and garage destroyed; \$40,000.

Davenport, Ia., April 26.—Burtis Opera House destroyed.

Minneapolis, Minn., April 22.—Gem Theatre damaged.

Newport, Ark., April 22.—Capital Theatre practically destroyed. Believed incendiary; \$16,000.

Cedar Rapids, Ia., April 21.—Lyric Theatre building damaged. Cigarette stub.

Mexicali, Cal., April 18.—Theatre damaged.

Winchester, Va., April 12.—Strand motion picture theatre damaged. Projection booth; 2 machines and 10,000 feet films destroyed; \$2,000.

W. Monroe, La., April 11.—Royal Theatre destroyed.

Plainview, Tex., April 3.—Motion picture theatre damaged; \$50,000.

SAYS THEY ARE PICKING ON HER

CARSON CITY, Nev., Nov. 28.—Mary Pickford is being persecuted because she is famous. That is the answer of the picture star, through her attorneys, to the effort of Attorney General Leonard B. Fowler, of Nevada, to set aside her divorce from Owen Moore.

Her answer to the suit is now filed with the State Supreme Court and it will be that body's duty to determine whether she came to Nevada in good faith and got her divorce or whether she conspired with her ex-husband for him to step out of the way quickly so she could marry Douglas Fairbanks.

The answer of Mary's attorneys to Attorney General Fowler's appeal from the decision of Judge Frank P. Langan, granting her the divorce, sizzles with charges against the State officer.

Fowler assumed powers never granted him, he acting without the law and every precedent, and he is attempting to act as a "superlaw" against the little person because she is the darling of the movies.

These are the sentiments of Gavin McNab, who wrote the bill for Mary:

"The people of Nevada could not have contemplated that it should be left to the temper, prejudice or caprice of any official whether the law should or should not be applied, nor that he should confine the operation of the law to one person alone merely because that person was famous."

MARKS HAS NOVELTY

The Edward B. Marks Music Company is doing good business with the song "Down at the Old Swimmin' Hole," which will be one of the featured numbers in the new McIntyre and Heath show. The Harry Carroll Revue used the song first, the Greenwich Village Follies Road Company took it up and now many other acts are asking for the number. The human interest lyric is said to be the cause of the song's popularity.

NEW WATERSON RELEASES

Two new numbers have been released this week by Waterson, Berlin and Snyder, one of the numbers being a blues fox-trot and the other a fox-trot novelty. "Sweet Man O' Mine" and "Can't You be Nice," both by Roy Turk and Russell Robinson, are the songs.

PEFFERA AT FORT PITT

F. T. Peffera, a well known violin maker of Pittsburgh, Pa., is now musical director of the Fort Pitt Hotel and the Shubert Theatre in that town.

"CAIRO MOON" RELEASED

"Cairo Moon," an Oriental fox-trot number by Sid Caine and Sam Gold, has been added to the S. C. Caine, Inc., catalogue which will be out shortly.

"KENTUCKY BLUES" RELEASED

Dave Ringle and Ruddy Wiedoeft have written a new fox-trot blues number, entitled "Old Kentucky Blues." The Triangle Music Company is publishing the number.

LEWIN ON BUSINESS TRIP

Leo Lewin, of the band and orchestra department of Waterson, Berlin and Snyder, left for an extended business trip along the Atlantic coast line.

RICHMOND RELEASES NEW ONE

Maurice Richmond, Inc., have released a new ballad fox-trot by Charles Rusoff, entitled "Make Up Your Mind Pretty Mary."

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 & Broadway
CHICK CHICK
 Next Week—HARUM SCARUM

Empire Theatre
 Ralph Avenue and Broadway
GIRLS DE LOOKS
 Next Week—BIG WONDER SHOW

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Casino Theatre
JINGLE JINGLE
 Next Week—WHIRL OF GAYETY



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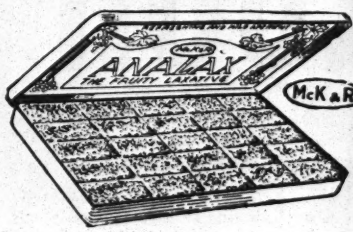
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LEW BROWN writing special character song for BELLE BAKER for her New York engagements.

DEATHS

Bernard Franklin Kahn, died at the Glen Springs Sanatorium at Watkins, N. Y., last Thursday afternoon, due to a general nervous breakdown. He was in his fiftieth year at the time of his death. He is survived by a wife, his son Edgar, fourteen years of age, three brothers and two sisters. His brothers and sisters live in Cincinnati. His body was brought to New York, and the burial was from the Campbell Burial Chapel Sunday. The interment was at Mt. Neboh Cemetery, Long Island. Kahn, who was known widely in the theatrical world as Ben F., was one of



the most popular showmen in burlesque and one of the best liked. He was the leading stock burlesque producer in America. He was known from coast to coast, as was his house, the Union Square, up to the time the building was sold and torn down a few weeks ago.

He had spent thirty years of his life in the show business. He was manager of one of Weber and Rush's companies twenty odd years ago, later he was manager for Al Woods' companies in the days of melodrama. Twelve years ago he had the Orpheum Theatre, in Atlanta, Ga., where he played vaudeville, booking through the United Office.

From there, he went to Brooklyn, where he managed the Bedford Theatre for the Levy Brothers, playing vaudeville. He was at this house about a year, when he took over the management of the Union Square, playing small time vaudeville and pictures, split weeks, for the Keith Office. When the lease of Keith's expired, Kahn took the house, and turned it into stock burlesque and made a success of it from the start.

When this house was sold he stayed around New York for a few weeks but was in such poor health that he decided to take a rest and left for Watkins, three weeks ago Sunday. His health failed so that his family was sent for and they were at his bedside when death came.

During the time that Kahn was at the Union Square he became prosperous and he left about \$150,000.

Kahn was a member of the Pacific Lodge of Masons. He was a Shrine, a member of the Elks, and several other societies. He was a very charitable man and always ready to lend a helping hand to all who came to him. He was also the treasurer of the Burlesque Club. He counted his friends by the thousands and he will be missed by many.

MRS. ERMINA MIGNATTI, aged 65 years, widow of Pietro Mignatti and mother of Arnold P. Mignatti, professionally known as Jos. P. Mack, late of Keegan and Mack, died last week in Wesson Memorial Hospital. She was born in Italy and lived there fifteen years. She was a member of the Mt. Carmel Church. She leaves one son, Arnold, of New York City, and four daughters. The funeral was held last Friday morning from Byron's Chapel followed by services in Mt. Carmel Church. She was buried in St. Michael's Cemetery.

IVAN CARYLL, composer, died last week in his suite at the Ambassador Hotel, after a sudden illness which began with a hemorrhage a few days before, while he was attending a rehearsal of "Little Miss Raffles," his latest play. A blood transfusion was of no avail. At his bedside when he died was his wife, who was Maud Hill, and daughter, Primrose, now appearing with De Wolf Hopper. He is also survived by a son who is an officer in the British army and now stationed in Singapore, a younger son and two daughters who are attending school in Europe.

Since 1886 when his first musical scores began to be sung on the London stage, Ivan Caryll has been one of the most prolific of popularly successful composers who contributed to the English and American theatres. He had a peculiar ability for writing light, delicate and vivacious melodies and was tireless at his task. His real name was Felix Tilkin, a Belgian by birth, and had a thorough knowledge of music. As a boy he was a pupil at the conservatory at Liege and then went to Paris. Chance took him to London where he remained until ten years ago where his first work was produced. He came to America about ten years ago and spent the greater part of his time in New York after that.

His first production was "The Lily of Leonville," in 1886. Some of his hits were: "Little Christopher Columbus," "The Shop Girl," "The Duchess of Dantzig," "The Earl and the Girl," "The Pink Lady," "The Toreador," "The Orchid," "Our Little Miss Gibbs," and "Oh, Oh, Delphine!"

When Charles B. Dillingham at the Globe Theatre began to enjoy the prestige of a producer of delicate and diverting plays, he relied largely upon Caryll for his scores. Mr. Caryll was 59 years old. His first wife was Geraldine Ulmer, the musical comedy actress.

BUD MINUS, who had been doing a "single" for the past ten years, died in Key West, Fla., last week. Before doing an act by himself Minus was a member of the blackface team of Minus and Brown.

Jack Johnson is with the "Broadway Scandals" at Indianapolis.

In Memory of a great pal
and friend

BEN F. KAHN

who passed away

Dec. 1, 1921

They don't make many like him

SID RANKIN

ABOUT YOU

(Continued from Page 17)

Frances White headed the bill at the Century Theatre last Sunday night. Others on the same bill were Eva Shirley and her Band, Master and Kraft, Klein Brothers, Milo?, Chas. Howard and Co., and other favorites from Shubert Vaudeville.

Lupino Lane has resigned from the cast of "Afgar," and is to sail for London shortly. He will return in time to fulfill his starring contract with Fox, who is to star him in comedies.

Elvia Bates, the stately blonde artist's representative, celebrated her birthday last week, and received several handsome gifts from her many friends.

Chas. Sesonske, owner of the Avon Theatre, Watertown, spent a few days in New York and left again for home on Monday.

Edna Mawn has been engaged for a leading part in one of the three "Mary" companies which are going on the road.

Hanford and Hart have a new act in preparation which they will open shortly. The act was written by Ed. Hanford.

Jack Bancroft's "Smiling Jazz Babies" has been kept busy playing several club dates around New York.

John Coutts has two "Sawing the Woman in Half" acts playing through New York State.

Harry Yost, agent of "Pitter Patter," is back in New York. The show closed on Saturday at Norfolk, Va.

Eva Shirley and her jazz band will open at Keith's Jersey City on Thursday and go from there to the Colonial.

Richie Craig has returned to New York after playing eighteen weeks around Boston.

Jack Lloyd, of the D. W. Griffith office, is busy getting out press matter for "The Two Orphans."

Harry Delf is getting ready to produce some big girl acts which he will play over the Keith time.

Leonard Meehan has left "Bringing Up Father" and gone in the oil business at Ardmore, Okla.

John Jay is now the musical director for the Leightner Sisters and Alexander's act.

Frankie Niblo opens on the Loew time on Monday at the National.

LETTER LIST

GENTLEMEN

Albani, T.
Boris, Will
Bennett, Sidney
H.
Benway, Happy
Dutton, Chas.
Harrington, J. J.
Chapman, W. E.
Fields, Teddy
Fortish, T. S.
Hunt, Ert
Howland, Oscar
Hedge, John
Hyman, Lew
Hill, Joe
Holden, Wm.
Hogan, Roy E.
Lester, Chas.
Lewis, Jas. C.

LADIES

McEntie, Jack
Marshall, G. O.
McNally, Ben
Nordstrom, Leroy
Reich, Harry E.
Romain, Manuel
Seyon, Harry
Sparrell, J. Rand
Whiting's
Orchestra
Wainwright, Wm.

DEAN, DAIKY F.

Du Beard, Mme.
Eley, Helen
Gale, Ruth
Garner, Ruthie
Hurst, Honey
Holms, Lena F.
Harbaugh, Verne
De Wright
Mann, Josephine
Mock, Sisters
Nadell, Mrs. Leo
Orner, Emma
Regan, Irene
Stevens, Mildred
Tobin, Sylvia
Thomas, Peggy
Tangley, Pearl
Vice, Mrs. Fred
Warrington, Babe

TRIANGLE GETS NOVELTY

The Triangle Music Publishing company has taken over from Sam Gold a blues fox-trot song entitled "There's Only One Man That Can Satisfy Me." The firm has also taken over two new numbers by Dave Ringle, "Carolina Blues" and "Wee Bit of Love," which are scheduled for release January 1st.

MANN SHOW MOVING

Louis Mann, in "Nature's Nobleman," is to move from the Apollo Theatre, and will follow "We Girls," the Frederic and Fanny Hatton piece, which closed at the 48th Street Theatre last Saturday. Mann is to move into the 48th Street Theatre December 12th.

ULRIC PAINTING DISPLAYED

A life-size portrait of Lenore Ulric in "Kiki," painted by Nicol Schattenstein, is on display in the window of the art galleries of Henry Reinhardt & Son at No. 600 Fifth avenue. The painting depicts Miss Ulric attired in the pajamas she wears in the play.

EHRIG PLACES SONG

Hal Ehrig, Chicago song writer, who is almost wholly paralyzed as the result of a motorcycle accident, has written a new novelty fox-trot number which he has placed with Al Rose Publishing Co., of Chicago. It is entitled "Mabel," and is being featured by Bee Palmer on the Pan Time.

"SOUTHLAND" ON RECORDS

"Dear Old Southland," a new fox-trot song by Creamer and Layton, has been released by Jack Mills, Inc. The number is being sung by Al Jolson in his show, and also has a hundred per cent reproduction on mechanical instruments, although it has been released but a few days.

"DIXIE LOVE" RELEASED

Sid Caine, Inc., have added another song to their catalogue, entitled "Dixie Love," by Sid Caine and Halsey K. Mohr. The number is a fox-trot ballad and the new firm believe they have a hit in the piece.

LEW BROWN to devote a great deal of his time to writing special material for vaudeville artists, aside from his connections as a WRITER OF POPULAR SONGS.

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